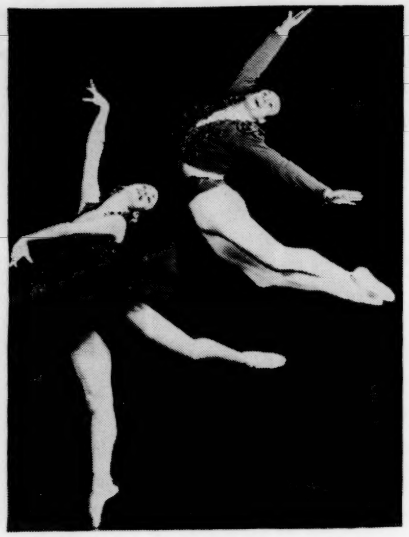
DANCEMAGAZINE

4 APRIL 1959 60 CENTS

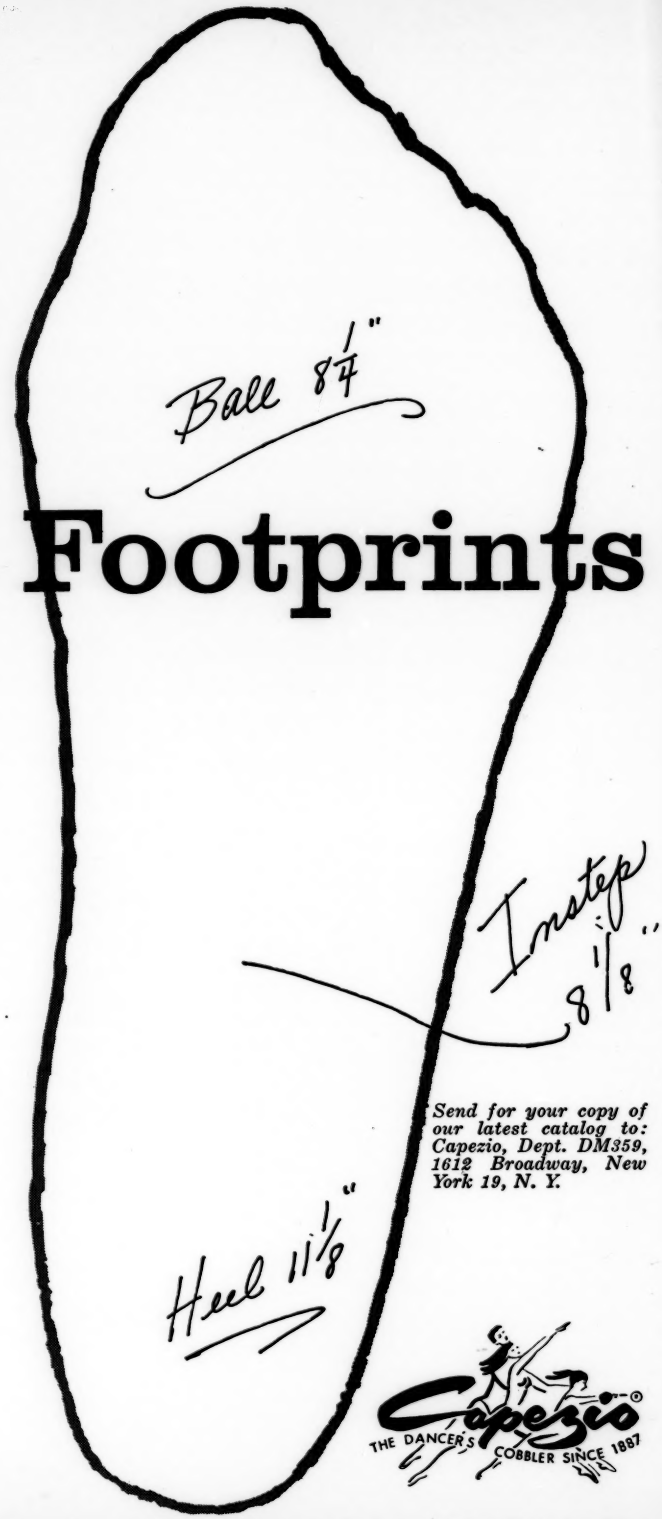
Ulanova and the Bolshoi Ballet arrive in U.S. (pages 35-45)

Sculpture of Galina Ulanova

University of New Hampshire



Famous Footprints



This is the footprint of Nora Kovach, who made headlines with her husband Istvan Rabovsky six years ago when they escaped from behind the Iron Curtain Widely known in their native Hungary as well as in Russia through appearances in Leningrad, Moscow and Kiev, they were privileged members of the Communist society. Yet, when sent by their government for special performances in East Germany, they fled from the Russian sector of Berlin in a daring gamble for freedom. After dancing in London and Paris, they were brought to America for a spectacular debut on the Ed Sullivan TV show and have since toured both hemispheres to fresh acclaim.

One of the first American places visited by Kovach and Robovsky was Capezio's, who for more than seven decades have served dedicated artists of the dance with the best that can be had in dance shoes and accessories. The dancer's cobbler considers *you*, dance stars of tomorrow, as much a part of the Family Capezio as we do the dance stars of today. Your dance shoes are carefully created with the same painstaking craftsmanship and superlative materials as the shoes made from our collection of famous footprints. Remember . . . dance stars of tomorrow, like the stars of today, *belong* in Capezios!

HAVE YOUR FOOTPRINT TRACED at your Capezio store for a packet of FREE autographed photos of your favorite dancers.

Send for your copy of our latest catalog to: Capezio, Dept. DM359, 1612 Broadway, New York 19, N. Y.

Capezio®
THE DANCER'S COBBLER SINCE 1887

NEW YORK • BOSTON • CHICAGO • LOS ANGELES • HOLLYWOOD • SAN FRANCISCO • SAN MATEO • MONTREAL • TORONTO

PRESSTIME NEWS

HERE COMES THE BOLSHOI!

For American balletomanes a legend is about to become a reality. The **Bolshoi Ballet**, pride of the USSR, makes its American debut Apr. 16-May 9 in the very capitalistic surroundings of the Metropolitan Opera House in NYC. 200 strong, the company represents the largest-scale ballet import in US theatrical history. Opening night tickets have a top price of $50 apiece, with subsequent perfs. in the 3-1/2 week run going for a more modest $15 top. Despite the steep tariff, impresario **Sol Hurok**, who is presenting the Muscovites in cooperation with ANTA, is swamped with ticket orders.

As everyone hoped would be the case, the renowned **Galina Ulanova** will head the troupe, but in which perfs. she (or any other soloists) will appear could not be learned at press time. Other female soloists are: **Raissa Struchkova, Liudmila Bogomolova, Nina Chistova, Marina Kondratieva, Ekaterina Maximova, Alla Osipenko, Maya Samokhvalova & Nina Timofeyeva.**

Leading males include: **Nicolai Fadeyechev, Yuri Zhdanov, Alexander Gribov, Boris Khokhlov, Alexander Lapauri, Gennadi Lediakh, Vladimir Levashev, Alexander Radunsky, Yaroslav Sekh & Vladimir Vasiliev.** Also traveling here are leading choreographer **Leonid Lavrovsky** and principal conductor Yuri Faier.

Repertory for America includes 4 full-length ballets: "Romeo and Juliet," "Giselle," "Swan Lake," and "The Stone Flower," which recently had a highly successful premiere in Moscow. In addition, there will be two "Highlights" programs. Highlights I includes: "Chopiniana" ("Les Sylphides"); "The Nutcracker" pas de deux; "4 Dances on a Contemporary Theme"; "4 Russian Dances" and "Tartar Dances" from "The Fountain of Bakhchisari." Highlights II: "Forest Devil"; "Polonaise" and "Krakoviak" from "Ivan Susanin"; "Tryptich"; "The Sleeping Beauty" pas de deux; "The Walpurgis Night Dances" from "Faust"; and "The Dying Swan."

Program schedule is: "Romeo & Juliet": Apr. 16, 17, 18 (mat & eve.), 20; "Swan Lake": Apr. 21, 22, 24, 25 (mat.), 27; Highlights I Apr. 23, 25, May 7 (mat), 9 (mat); "Giselle": Apr. 28, 29, May 1, 2 (mat.), 9; Highlights II: Apr. 30, May 1 (mat.), 2; "Stone Flower": May 4 through 8.

TEACHERS AT JACOB'S PILLOW

1959 teaching staff at the **Jacob's Pillow Dance Festival** at Lee, Mass., will include: **Peggy Van Praagh**, for ballet; **Myra Kinch**, for modern dance; **Carola Goya & Matteo**, for ethnic; **Ted Shawn**, for principles of movement & rhythm, and pantomime & dramatic dance; Myra Kinch & Manuel Galea, for dance composition; **Ann Hutchinson**, for Labanotation; **Carol Lynn**, for audio-visual aids to dance education; and **John Christian** heading the stagecraft workshop for dancers.

DANCE PROGRAMS FOR EDUCATIONAL TV

"A Time to Dance," a series of 9 half-hour programs on videotape is being made during the next 2 months at Boston TV station WGBH for the Educational TV-Radio Center of the Ford Foundation which will distribute them to educational TV stations throughout the country. Writer-narrator-hostess for the program will be **Martha Coleman Myers**, who is on leave from her position as Dance Director at Smith College to work on the project. Jac Venza is serving as producer, and Gregg Harney is director.

Program 1, "The Nature of Dance," will feature the **Ximenez-Vargas Ballet Espanol**, and films of the **Moiseyev Co.** and Balinese & African dancers. No. 2 is titled "Qualities That Make a Dancer Great." Participating are **Walter Terry**, Dance Critic of the NY Herald Tribune, **Alexandra Danilova & Frederic Franklin**, with **Edith Jerrell & Thomas Andrew** of the **Metropolitan Opera Ballet.** No. 3, "A Choreographer at Work," has **John Butler & Co.**, featuring **Bambi Linn & Sondra Lee.** No. 4, "Classical Ballet: Reconstruction of a Classical Work," is to be done by the **Maria Tallchief-Andre Eglevsky Ballet Quartet.**

No. 5, "Modern Ballet, will show 4 famous **Antony Tudor** duets performed by **Nora Kaye & Hugh Laing.** No. 6, "Modern Dance: Innovation and Invention," presents **Alwin Nikolais' Henry St. Playhouse Dance Co.**, plus film clips of early modern works. No. 7, "The Language of Modern Dance," has **Jose Limon & Co.** with **Pauline Koner.** No. 8, "The Influence of Ethnic Dance on Other Dance Forms," is to be done by **Geoffrey Holder & Co.** No. 9, "Dance as a Commentator," includes a performance of **Herbert Ross' "Caprichos,"** featuring **Lupe Serrano, Scott Douglas, Ruth Ann Koesun** & Mr. Ross.

NEW CO. SUBS FOR LINN-ALEXANDER

Because **Bambi Linn** and her husband **Rod Alexander** have separated, their "Dance Jubilee" prod., which scored a hit on the road tour this season (see p. 46), is being disbanded, according to Columbia Artists Mgt., Inc. Many of the dates which had been booked for early 1960 for Linn-Alexander are being filled by a new ballet which is being formed by **Robert Joffrey**—tentatively titled the **American Ballet Co.** This group, expected to number at least 16 plus orchestra, is to be separate from the already existing **Robert Joffrey Theatre Ballet.** The RJTB does a fall tour for Columbia, and then some of its members dance in CAMI's touring opera, "Voyage to the Moon."

Joffrey's current choreographic activities include dances for the spring season (Mar. 30-May 3) of the NYC Opera at City Center. New prods. which include dance are "Wuthering Heights," "The Devil and Daniel Webster" and "Street Scene." **Sondra Lee** and **Richard Tone** will be dance-featured in the last.

PART III OF NYC BALLET SEASON

The **NYC Ballet** goes into rehearsal Apr. 6 for Part III of its 10th anniversary season at City Center, May 5-June 7. Whether or not **Maria Tallchief** would return to the co. was not determined at press time.

Most interesting departure will be the guest appearance of **Gagaku**, a co. of 24 male dancers and musicians from the Japanese Imperial Household. Never before seen outside Japan, the co. will be seen in half-hour presentations on the same bills with NYCB repertory productions. They will show a total of 4 such programs. Gagaku means, literally, "elegant and authorized music." The troupe dates from 703 A.D., and has preserved its repertory examples of music and dance covering more than 1,000 years.

Another feature is to be the long-awaited evening of works set to the music of Anton Webern. It is expected that this program, except a dance to Webern's "Passacaglia," Opus 1, will be choreographed by **George Balanchine.** Negotiations have been under way to have the "Passacaglia" done by **Martha Graham.**

AROUND NEW YORK

Ballet Russe de Monte Carlo gives a metropolitan area perf. (mat. & eve.) on Apr. 4 at the Mosque Theatre in Newark. Guest stars for the program are **Alicia Alonso & Igor Youskevitch.**

Plans for the **Amer. Ballet Theatre** to reassemble for a tour this spring to the Far East did not work out. The Int'l Exchange Program of ANTA was not able to obtain the necessary gov't funds to cover the co's transportation. Now on the schedule is a 3-wk engagement in the spring of 1960 at the Metropolitan Opera, with a possibility of an ANTA-sponsored tour of Europe to follow.

The **Merry-Go-Rounders** will give 40 free perfs. this summer between July 6 & Sept. 6 in NYC's public parks . . . The Museum of Natural History presents 2 matinee dance programs this month: **Bhaskar & Co.** on Apr. 7, and **Felix Fibich** on Apr. 28.

New Yorkers had a preview of the **Bolshoi Ballet** when the Cameo Theatre imported a documentary film, "Russia Today." Included are scenes of **Galina Ulanova** dancing in "The Red Poppy," motion pictures of the Bolshoi School, and folk dance events . . . Latest choreographers to create ballets for the **Yurek Lazowski Dance Theatre Workshop** are **Arthur Mahoney & Don Begenau.**

Dance therapist **Marian Chace**, of St. Elizabeth's Hospital in Washington, led a panel discussion & demonstration on dance therapy Mar. 17 at the **Turtle Bay Music School.** Participating also were Dr. Robert J. Campbell, of St. Vincent's Hosp. and Fordham and Columbia and Dr. John R. Thompson, of St. Vincent's and Albert Einstein College of Medicine.

TELEVISION TOPICS

Gene Kelly has signed 3 European ballerinas for his CBS-TV spectacular Apr. 24:**Claude Bessy** of the Paris Opera Ballet, **Judith Dornys** of the Berlin Opera Ballet, and **Gert Anderson** of the Royal Swedish Opera Ballet. . . . **Maria Tallchief & Andre Eglevsky** will star in excerpts from **Balanchine's** "Scotch Symphony" on NBC-TV's Bell Telephone Hour Apr. 9 . . . **Gower Champion** was choreographer for the NBC-TV Omnibus prod. of George M. Cohan's "45 Minutes From B'way" Mar. 15 . . . Due to a TV workers' strike, the Montreal CBC-TV appearance of the **NYC Ballet** in Mar. was cancelled.

"The Parliament of Heaven," Part III of a recent CBS-TV series choreographed by **John Butler** for "Look Up and Live," was given an award by the Nat'l Council of Catholic Men and also shown at the Catholic Festival in Monte Carlo Featured dancers were **Carmen de Lavallade, Glen Tetley, Felisa Conde & Charles St. Amant.**

"Tactic," a series of 6 educational films on cancer control, was released by NBC-TV to network affiliates in Mar. Among the dance personalities appearnig are **Hanya Holm, Sondra Lee, Don Redlich, Mata & Hari.** . . . Arthur Godfrey's Mar. 24 show featured **Bobby & Patty Mariano,** currently on B'way in "The Music Man" (pictured in the Young Dancer Section of our Feb. issue) . . . The opening of the 7 Arts Center in NYC was shown on Mar. 14 on WNTA-TV . . . Modern dancer-teacher **Edith Stephen** was a recnt winner on NBC-TV's "Treasure Hunt."

ENCORE FOR "THE PRINCESS"

The return engagement, Mar. 23-28, of "The Princess" at Frank Hale's Royal Poinciana Playhouse in Palm Beach, Fla. had **Violette Verdy, Jo Anna, Michael Maule, Claudia Cravey & Ted Kivitt** in their original roles. Newly added were **Patricia Wilde, Ruth Ann Koesun, Doreen Tempest, Edward Villella, Susan Borree, Janet Greschler, Nancie Demmler, Carolyn Morris, Graciela Henriquez, Alfonso Cata, Vicente Nebreda, Alec Kotymski & Lee Duggan.** Miss Wilde's husband, George Bardyguine, did lighting for the production. Choreography and libretto are by Jo Anna, and the special musical score is by Mario Braggiotti.

NAMES MAKE NEWS

Celia Franca, founder-director of the **Nat'l Ballet of Canada,** has decided to dance no more. She gave her final perf. with the co. in Toronto on Feb. 28, as Giselle. She continues, however, as artistic director of the group . . . **Onna White** will choreograph "Saratoga Trunk," a new musical due on B'way in Sept. . . The Easter show at the Radio City Music Hall features **Nora Kovach & Istvan Rabovsky** in a pas de deux choreographed by **Valentina Pereyaslavec.** During Feb. & Mar., in the show preceding tap dancer **Michael Dominico** scored a hit.

Ray Bolger soft shoes into the Waldorf-Astoria's Empire Room for a 4-week engagement begining Apr. 6. . . . NYC Ballet star **Violette Verdy** was given a merit award by Mademoiselle Magazine . . . Californians **Margarita & Clark Allen,** Spanish dancer—guitarist team are in the new Marlon Brando film, "One Eyed Jacks". . . **Jeannete Sieband,** soloist with the **NYC Festival Ballet,** was spotted dancing by painter Salvador Dali and was chosen as model for a new painting. . . **Ines de Juan & Jose Lopez** of the Ximenez-Vargas Ballet Espanol had a successful Mar. engagement in NYC's Chateau Madrid . . . **NYC Ballet** Gen. Dir. **Lincoln Kirstein** figures that his co. has given 890 perfs. and premiered 55 ballets in its season at the NY City Center.

Richard Barstow will stage the dances for the touring Judy Garland show, which opens at the Metropolitan Opera in early May, following the run of the Bolshoi Ballet . . . **Vera Volkova,** ballet mistress of the Royal Danish Ballet, will guest teach this summer at **Robert Joffrey's American Ballet Center** in NYC . . . **Joe Layton,** choreographer for the recent off-B'way revival of "On the Town," staged the dance movement for the 2 NBC-TV Mary Martin shows on Easter Sun. . . . Plans for the So. Amer. tour of the **Int'l Ballet of the Marquis de Cuevas** are being held up because of the serious illness of the Marquis. . . Perry Como for the 2nd consecutive year picked students from the NYC **Ballet Theatre School** to dance on his Easter program.

OF-BROADWAY EVENTS

NYC Ballet star **Violette Verdy,** NY Herald Tribune dance critic **Walter Terry** and a "Ballet and Folk Dance in Russia Today" film are featured at the Dance Films, Inc., program Apr. 8 at the 92nd St. Y . . . **Alan Baker, Marvin Gordon, Wakefield Poole** and **Robert Redham** will present works in the 9th annual Choreographers' Night, sponsored by the **NY Ballet Club** Apr. 19 at the HS of Fashion Industries . . . 1st perfs. of a new work by **May O'Donnell** "Dance Energies," were given when her co. appeared Mar. 8 at the Phila. Dance Academy, and Mar. 15 at the 92nd St. Y.

The **World Dance Festival,** sponsored by the Int'l Students' Club of Columbia U., takes place Apr. 4 at the McMillin Theatre. Program will include 2 selections from "Here and Now With Watchers," danced by **Erick Hawkins** and **Barbara Tucker;** Indian dances by **Bhaskar;** dances of West Equatorial Africa and the Belgian Congo by **Percival Borde;** Druze, Yemenite and Israeli works danced by **Hava Kohav, Rakhel Hadass & Gil Aldemi** —as well as performers from Japan, the Philippines, Spain, Argentina and the Arab countries.

The **NYC Festival Ballet** performs Apr. 30 & May 2 at Carl Fischer Hall in works by **Wayne Warren, Rex de Vore** and **Anna Paulina** . . .The **Goren Dance Group,** directed by **Fred Bork,** appear with the American Mandolin Orch. Apr. 11 at Hunter Coll. . . . **Murray Louis** is choreographer & director of a program April 17, 18 & 19 at the Henry St. Playhouse by profesional students of the Playhouse . . . **Shirley Broughton's Five O'Clock Dance Co.** was scheduled to present works by **Alvin Ailey, Claude Thomson** and Miss Broughton Mar. 26 at the Amato Theatre—with a repeat on Apr. 1. **Anne Wilson** is guest soloist for both showings. The co. gives a new program Apr. 12 at Columbia U.

"The Bewitched," to a musical score and libretto by Harry Partch, and choreographed by **Joyce Trisler,** is being presented Apr. 10 & 11 at the Juilliard School of Music.

Averil Tong gives her program, "A Chinese Fantasy," assisted by **Foo-Tan,** Apr. 1 at the McMillian Theatre . . . The **Joseph Gifford Dance Theatre** appears Apr. 5 (mat.) at the 92nd St. 'Y' in "The Frequent Hero" (Bartok) and "L'Histoire du Soldat" (Stravinsky). Dancers are **Dan Wagoner, Martha Wittman, Patrica Wityk** and Mr. Gifford. Guest performers: Curt Lowens & Douglas Watson. Kenneth Schermerhorn will conduct a group of Juilliard musicians. The Stravinsky work is being presented also at the Ripon (Wisc.) College Fine Arts Festival Apr. 17 & 18.

Maxine Munt, Alfred Brooks & Co. (John Waller, Luke Bragg, Martha Cutrufello, Paul Harper) are preparing for 4 Mon. eve. perfs. during May at an off-B'way theatre, with an Apr. 27 preview. It will be the co's 1st NYC appearance in 4 years . . . **John Begg** has choreographed dances for Pilgrim Productions' "Alice in Wonderland," to be seen Apr. 4 & 18 at Town Hall. Teen-agers **Belinda Speight & Marcia Rothlein** are featured . . . **Claire Kincade** was choreographer for "Finian's Rainbow," seen Mar. 8 at the Walt Whitman Theatre in B'klyn.

PERSONALS

Noted teacher **Igor Schwezoff** is seriously ill at the City of Hope Hospital in LA, according to word from Elena Balieff, dir. of NYC's Ballet Theatre School. Because of an operation performed on him, blood donors are needed. Those in NYC area may contact Red Cross Blood Donor Service, 323 Lexington Ave., MU 9-1000, and request their donations be placed in the Igor Schwezoff fund.

Prof. and Mrs. Robert Garnett Johnson **(Nina Youshkevitch)** became parents of a boy on Valentine's Day in Sioux City, Ia. . . . **Mr. and Mrs. Leroy Thayer, Jr.** became parents of a girl Dec. 27. Mr. Thayer, Sr., is Sec'y of Dance Masters of America. . . . So. Calif. Ballet soloist **Haldor de Becker & Linda Wahner** were married Feb. 14 in

CHANGE OF ADDRESS

When requesting a change of address on your subscription, please give four weeks notice and be sure to provide your OLD as well as your NEW address. Also include postal zone numbers for both addresses. Unlike first-class mail, magazines are not forwarded.

DANCE Magazine, published monthly by DANCE Magazine, 231 W. 58th St., New York 19, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1959, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, and Canada 1 year $6.00, two years $11.00 Pan-American 1 year $7.00, two years $12.50: other foreign, 1 year $7.00, two years $12.50. Single Copies at 60c.

LA. . . NYC Ballet solist **Allegra Kent** was married Feb. 28 to photographer Bert Stern.

Valentina Blinova, formerly dancer in the de Basil Ballet Russe, died Feb. 10 in Argentina.

COAST TO COAST

The 2nd annual Vancouver, BC, Int'l Festival of the Arts, July 11-Aug. 15, will include perfs. by the **Ximenez-Vargas Ballet Espanol** and the **Takarazuka Dance Theatre**, the famous all-girl group from Japan. **Hanya Holm** will be stage director and choreographer for a prod. of the opera "Orpheus and Eurydice". . . **Ballet Concerto of LA performs** "The Emperor's Nightingale," "The Seasons" and "Prince Igor" Apr. 4 & 5 at the Assistance League Playhouse, Hollywood.

Mara was choreographer-director of the recent Musicarnival prod. of "The King and I" in W. Palm Beach. . . . **Barbara Fallis** is preparing to tour in a "Gala Concerts" prod. with **Duncan Noble**. Her husband, **Richard Thomas**, is dancing with the Ringling Circus. **Richard Thomas, Jr.**, continues in his juvenile role in B'way's "Sunrise at Campobello". . . Following her 2 Mar. appearances at the 92nd St. Y in NYC, **Jean Erdman** resumed her US tour. . . An exhibition entitled "50 Years of Ballet Design" continues through Apr. 19 at the John Herron Art Museum in Indianapolis.

The Dance Theatre Workshop of the LA Chapter of ANTA presented "An Evening with **Charles Weidman**," a program dedicated to **Doris Humphrey**, on Mar. 7 in Hollywood . . . **James Doolittle** is planning a 2-week summer ballet season at the Greek Theatre in LA, which is expected to include **Alicia Alonso & Igor Youskevitch** in "Giselle," and **Maria Tallchief & Andre Eglevsky** in "Coppelia" . . . **Irene Gabriel & John Cripps** dance Apr. 7 in Siegfried Landau's opera, "The Sons of Aaron," in Providence.

The **Laredo Dancers**, under the direction of **Altagracia Azios Garcia**, were seen in a recent "Noche Mexicana" in Laredo, Tex. . . . **Erick Hawkins'** "Here and Now With Watchers" will be seen Apr. 16 at Ala. State College, Florence; Apr. 22 at Cornell U's Festival of Contemporary Arts; Apr. 26 at Bard Coll., Annandale-on-Hudson NY. Dancing with Hawkins is **Barbara Tucker**. Lucia Dlugoszewski will play her piano score for the work. Decor is by Ralph Dorazio.

Dance Dept. of the Boston Conservatory of Music presented Purcell's "Dido and Aeneas" in ballet form Mar. 19-21. Choreography was by **Jan Veen** and **Robert Gilman**. Leads were danced by **Ruth Sandholm, Margaret Dymon** & Mr. Veen, with **Anne Giraldo, Suzanne Munn** & **Gus Solomon** alternating. On the same bill was Miss Sandholm's choreography of the Handel Concerto Grosso in F Major.

The **Cleveland Modern Dance Assn.**, since its formation in Jan. '56, has been active in promoting interest in contemporary dance. The group's own concert was scheduled Mar. 28, 29 & 30, with **Daniel Nagrin** as guest soloist. On Apr. 15 they are sponsoring an appearance by **Jean Erdman** (with a master class by her on Apr. 14). From Apr. 21 through 25 they present a course with Nagrin. June 9-21 is a concentrated course with **Margret Dietz**. . . The **Santa Monica Civic Opera Ballet** repeats its prod. of "The Nutcracker" Apr. 4 & 5 at Santa Monica HS. Featured are **Andrei Tremaine** (co. dir.), **Cynthia Gregory, Gina Varrie & Laszlo Jilly**.

CORRECTIONS

A note in the Mar. issue about painter **Lillian Olinsey**, author of the article on **Erick Hawkins**, erroneously stated that she was a faculty member of Mills College, Oakland, Calif. Actually, she is on the staff of the Mills College of Education in NYC . . . We are indebted to the Pierre Matisse Gallery in NYC for the photo of the Dubuffet painting on p. 45 of the Mar. issue . . . Also in Mar., the Hollywood and Las Vegas dispatch referred to **Barbette** as choreographer for the Ringling Bros. Circus. She is choreographer for aerial acts only. **Chet Toliver** is general choreographer.

REGIONAL BALLET-U.S.A.

The **Brooklyn Civic Ballet** made its debut Mar. 15 to a capacity audience (with more than 300 turned away) at the B'klyn Academy. "Nutcracker" excerpts and 2 original works by co. dir. **Alan Banks** ("Prelude Brillante" & "Jeux d'Enfants") were offered. An intermission ceremony with Wm. McKelvey Martin, B'klyn Academy dir. who introduced Honorary Sponsors **Alexandra Danilova** and Sam Levenson sparked the program. Comedian Levenson made a strong plea for home-grown ballet, promising his continued support.

The **Schenectady Civic Ballet** will make its debut Apr. 18 at Linton HS, offering: "Classical Variations," by **Mme. Federova**; "The Little Match Girl," by **Phyllis Marmein**, co. dir; "The Duel," by **William Dollar** and "Girl's School," by **Vladimir Dokoudovsky**. Mr. Dollar's work features **Barbara Walczak** & **Eugene Tanner** of the **NYC Ballet**.

Alexi Ramov, Pres. of the **Northeastern Regional Ballet Festival Assn.** announced that more than 60 applicants from all over the US have submitted designs for the Festival Souvenir Program Cover Contest. The winner will be chosen in early Apr.

One of the events of the **Southeastern Regional Ballet Festival** in Miami (Apr. 23-25) will be a symposium moderated by **Dorothy Alexander**, dir. of the **Atlanta Civic Ballet**. The Festival's past & present adjudicators, **P. W. Manchester, Ted Shawn & Doris Hering**, will be featured.

The **Charleston, W. Va. Ballet**, dir. **Andre Van Damme**, will dance a work to Beethovan's 1st Symph. Apr. 18 at the Charleston Civic Center. Hindu dancer **Lalli** comes from NYC to be guest artist. . . . **Ballet Guild of Columbus, Ga.** (dirs. **Rossie Gilmore, Kathleen Palmer & Consuelo Carmona**) gives its 2nd perf. Apr. 12 at Ft. Benning. . . . **Atlanta Civic Ballet's** annual spring perf. is Apr. 12 with repeats of Dorothy Alexander's "Fireworks Suite." **Hildegrade Bennett's** "Odyssey into Night" & "Nutcracker" Act II, staged by **Robert Barnett**. **Ann Burton** dances the Sugar Plum Fairy with Barnett as her Cavalier. . . . The **Ballet Theatre of Clearwater**, Fla. will present "Viennese Love," an original work, Apr. 11 in conjunction with the Clearwater Symph.

NYC APRIL CALENDAR

April 1, **Five O'Clock Dance Co.**; Amato Opera Theatre; 8:15

April 1, **Averil Tong & Co.** ("Dances from Chinese Opera"); McMillin Th.; 8:30

April 2, **Merry-Go-Rounders** (children's program); Brooklyn Acad.; 2:30

April 4, **World Dance Festival**; McMillin Theatre; 8:30

April 4, **Diane & Vol Quitzow & Co.**; Henry St. Playhouse; 8:40

April 5, **Joseph Gifford Dance Th.**; 92nd St. Y; 2:30

April 8, **"Ballet & Folk Dance in Russia Today"** (lecture by Walter Terry & Violette Verdy, with film illus.); 92nd St. Y; 8:30

April 10, 11, **"The Bewitched"** (choreog. by Joyce Trisler); Juilliard Concert Hall; 8:30

April 12, **Sophie Maslow & Co., Daniel Nagrin, Anna Sokolow & Co.**; 92nd St. Y; 2:30

April 16-May 9, **Bolshoi Ballet**; Metropolitan Opera House

April 19, **NY Ballet Club Choreographers Night**; High Sch. of Fashion Industries Aud.; 8:30

April 25, **Fred Berk Repertory Co.**; 92nd St. Y; 8:30

April 26, **Jewish Dance Program** (children's prog.); 92nd St. Y; 2:30

The **Birmingham Civic Ballet** is to be seen in a repertory season Apr. 9-11. On Apr. 3 & 4 co. soloists appear in the Civic Opera's "La Traviata," and members of the group will perform folk dance selections in 2 Youth Concerts of the Birmingham Symph. Apr. 8. **Bonnie Corson & Martin Buckner** are guest artists with the **Mobile Civic Ballet** Apr. 6 in the "Black Swan" pas de deux.

Richmond's **Ballet Impromptu** completed its '59 season on Mar. 5 with a program consisting of "Madronos Espanol" by **Douglas Henkel**; "Composition '59," an existentialist allegory by **Gertrude Godwyn Bunzel**; "The Moldau" & "The River" by **Marjorie Fay Underhill**; and excerpts from **Dolin's** "Pas de Quatre" and **Fokine's** "Les Sylphides," featuring guest soloist **Jean Lee Schoch**. . . **Evelyn LeMone** choreographed dances for the Pasadena Children's Opera prod. of "Pepito," performed Mar. 8 & 14.

To introduce their co. to the public and as a preview of their debut program on Apr. 25, the **Kansas City Civic Ballet Assn.** gave the 1st of a series of Ballet Workshops on Mar. 8. Ensemble members illustrated a ballet technique discussion by **Ruth Shafton** (Pres. of the Assn's Dance Teachers' Guild). Hanya Holm-trained dancers **Paul Chambers & Cliff Kirwan**, of St. Joseph, demonstrated modern dance and showed portions

NEW YORK BALLET CLUB, INC.
9th Annual Choreographers Night
Sunday, April 19 8:30 p.m.
New Ballets by:
ALAN BAKER
MARVIN GORDON
WAKEFIELD POOLE
ROBERT RODHAM
JOSEPH ROSEN
High School of Fashion Industries
225 West 24th St., N.Y.C.
Tickets $1.80 adv. sale: R. Gould
10 St. Marks Place, N.Y.C. 3

of their ballets, "Marcarena," "City of Percussion" & "Ritual." Teacher-choreographer **Karl Kratz** was represented by his modern work, "Wheel of Life." The co's Artistic Dir., **Tatiana Dokoudovska** staged excerpts from "Swan Lake."

The **Westchester Ballet** ends its current season Apr. 12 at the White Plains, NY County Center. **Iris Merrick**, co. dir. presents "Divertissement," "Ricky" & "Seasons." Leading dancers include: **Anita Goldsmith, Karen Lossing, Nancy Koenig, Sandra Santry, Regina Simon, Michael Dawson & Barry Edson**. . . After a season as ballet master, choreographer & dancer with the **Ballet Guild of Jacksonville, Fla., Wakefield Poole** is in NYC to study & perform and is slated to contribute to the **NY Ballet Club** Choreographers' Night, Apr. 19.

INTERNATIONAL NOTES

Fidel Castro was so pleased with the Feb. 15 perf. in Havana by **Alicia Alonso & Igor Youskevitch** that he asked the famous pair to return to Cuba for a special appearance for the Cuban army . . . **Katherine Dunham** has received the Order of Honor and Merit (with rank of Commander) from the Gov't of Haiti for her efforts to popularize dances of the Caribbean. She was also made an honorary citizen of Haiti. She is currently reassembling her co. for a tour of Europe.

American dancer-skater **Dick Price** has recently completed roles in 2 German films and an engagement in "Babes in the Wood," an English ice show, in which he was cast as Robin Hood. . . . NYC dancer **Hadassah** writes from Bombay that she has had an extraordinary opportunity to see a wide variety of Indian dance—"more in the past 5 weeks than one can encompass in a lifetime" . . . **Rebecca Harris** has returned to the US following a Feb.-Mar. tour of Europe.

Vicente Romero has joined the **Pilar Lopez Ballet Espanol**, which soon leaves from Madrid for a tour of Europe and So. Amer. He is a pupil of Santa Fe teacher **Nina Coppola . . . Janne Takizawa**, soloist with the **Seattle Theatre Dance Players** and former student of **Giovanni Giglio & Henriette Hansen**, has joined the **Keigo Dancers** for a world tour.

NOTES ON SUMMER STUDY

May O'Donnell & Co. lead a Dance Workshop June 29-July 10 at the **U. of Calif.** in Berkeley. . . Summer course at the **Mary Wigman School** is June 29-July15. Address: Rheinbabenallee 35, West Berlin-Dahlem, Germany. . . A nat'l conference of students of **Kurt Jooss, Sigurd Leeder** and the late **Rudolf Laban** will take place June 27 at the **Dance Notation Bureau** in NYC. Info: Lynn Laredo, 765 FDR Drive, NYC 9. . . **Hanya Holm** again directs the summer dance session, June 15-Aug. 7, at **Colorado College**, Colo. Springs. **Molly Lynn & Oliver Kostock** assist.

Summer course of the **Allegro School of Ballet** in Chicago is June 29-Aug. 31. . . **Kathryn Etienne, Nico Charisse, Ruth Ketti, Barbara Brent, Carolyn Wilcox, Pat Rico & Cynthia Turtledove** will teach classes in ballet, character, comedy, jazz, tap, modern, acrobatic, Hawaiian & pre-ballet at the "ATN Dance Convention" June 26-July 3 at Mme. Etienne's studio in Hollywood. . . **Harriet & Al De Rea** and **Wilson Morelli** will conduct a summer course for teachers July 13-Aug. 8 at the **De Rea School Dance** in LA.

Ruth Currier and a resident group will teach and perform June 12-July 17 at the **U. of Colo.** in Boulder. . . Summer dance session of the **U. of Wisc.** at Madison is June 22-Aug. 14.

FOLK DANCE ITEMS

The 1959 **Festival of All Nations** will be held May 1 & 2 at Roosevelt Center Aud. in Washington, DC. Director is **Dave Rosenberg**, head of folk dance activities for the DC Recreational Dept . . . **Jeannie R. B. Carmichael** began a series of 10 Thurs. sessions in Scottish Country Dancing Mar. 5 at the McBurney YMCA in NYC . . . The **Wayne Hylo Square Dancers**, with **Walter Bullock** as caller, and the **Byelorussian Dance Group** participated in the **Folk Festival Council's** 5th Nationality Eve. Mar. 1 in NYC . . . **Rachel Nadav** will lead a session in Yemenite dance for the **Folk Dance Teachers Workshop Group** Apr. 10 at Dance Players Studio in NYC.

Mary Ann & Michael Herman, Dirs. of **Folk Dance House**, have announced 3 sessions for the **Folk Dance Camp** at Bridgeton, Maine: June 6-12; June 13-19; June 20-25. Dance staff includes the Hermans, **Ralph Page, Dick Crum, Madelynne Greene.**

ASSOCIATION NEWS

The **Nat'l Council of Dance Teacher Orgns.** is setting up a "calendar coordination" program in order to prevent, insofar as is possible, conflicts in dates for material sessions and conventions.

Dance Educators of Amer. are providing a 2-day all-ballet regional convention for the **Asociacion de Maestros de Baile de Puerto Rico** Apr. 3 & 4 at the Condado Hotel in San Juan. Instructor is NYC teacher **Joseph Levinoff.**

British teacher **Rita Ireland** will conduct **Royal Academy of Dancing** examinations and classes in Calif. Apr. 18-May 16. Info: **Mary Conmee**, 6057 Harwood Ave., Oakland, and **Audrey Share** 617 Calif. Ave., Long Beach. . . At the end of May there will also be an RAD examiner on the East Coast. **Peggy Whitely** will visit the Washington, DC, area to give exams in children's grades (Primary, and Grades 1 to 5). RAD rep. for the Wash.-Virginia-Maryland area is **Elizabeth Toulmin**, 3247 Albermarle St., Arlington 7, Va. Entry forms, obtainable from Mrs. Toulmin, must be returned by Apr. 25.

Thalia Mara, Arthur Mahoney & Violette Armand conduct a **Nat'l Academy of Ballet** Seminar Apr. 25 & 26 in Detroit. . . . **Gertrude Edwards Jory** of the Examination Board of the **Cecchetti Council**, led a workshop session of Ohio & Penna. teachers and students at the **Arita Lee Studio**, Meadville, Pa., in March. . . .**Fred Berk, Edith Schrank & Esther Nelson** particpated in the Feb. 22 workshop of the Manhattan **Dance Teachers Guild.**

Shirley Keller, Hi Roberts, Lalla Bauman, Eileen Poston, Margaret Saul, Rudy Mattice, Rosemary & Charles Mattison are faculty for the Apr. 5 meeting of the **Chicago Nat'l Assn. of Dance Masters** at the Sherman Hotel in Chicago. . . Faculty for the Apr. 19 session of the **NYC Chapter of Dance Masters of America**, at the Hotel Edison: **Frederic Franklin, Hilda Butsova, Jack Stanly, Ernest Carles,**

(Continued on Page 95)

ON TOUR IN APRIL

Ballet Russe de Monte Carlo: April 2, 3, Wilmington, Del.; 4, Newark, N.J.; 5, Bridgeport, Conn.; 7, 8, Philadelphia; 9, Pottsville, Pa.; 10, Syracuse, N.Y.

Chicago Opera Ballet: April 1, Flint, Mich.; 2, London, Ont.; 4, Detroit; 6, Akron; 7, Pittsburgh; 8, Elyria, O.; 9, Columbus; 10, Cincinnati; 11, Lexington, Ky.

Les Ballets Africains: March 30-April 4, Montreal; 6-11, Toronto; 13-18, Detroit; 20-25, Cleveland; 27-May 2, Chicago.

Jean Leon Destine & Co.: April 1, Bellingham, Wash.; 8, Greeley, Colo.; 9, Colorado Springs; 10, Denver; 12, Englewood, Colo.; 13, Santa Fe; 15, Jaurez, Mexico; 24, Ardsley, N.Y.; 25, Delmar, N.Y.

Emily Frankel Dance Drama Co.: April 20, San Marcos, Tex.; 24, No. Adams, Mass.; 30, New Britain, Conn.

Mata Hari: April 2, Davidson, N.C.; 3, Richmond, Va.; 4, Pikesville, Md.; 5, Catonsville, Md.; 6, Frederick, Md.; 7, Glen Cove, N.Y.; 8, Freeport, N.Y.; 9, Danvers, Mass.; 11, Lansdale, N.Y.; 12, Boonton, N.J.; 13, Oneida, N.Y.; 14, Fredonia, N.Y.; 15, St. Catharine, Ont.; 16, Cortland, N.Y.; 17, Hornell, N.Y.; 20, Lewiston-Auburn, Me.; 22, Yarmouth, N.S.; 23, Halifax, N.S.; 25, Moncton, N.B.; 27, Mt. Royal, Que.; 28, Cornwall, Ont.; 29, Pembroke, Ont.; 30, Kirkland Lake, Ont.

Lola Montes & Her Spanish Dancers: April 1, Marshalltown, Io.; 2, Columbus, Nebr.; 3, Beloit, Ka.; 6, La Junta, Colo.; 8, Craig, Colo.; 10, Monticello, Utah; 12, Holbrook, Ariz.; 13, Cottonwood, Ariz.; 14, Grande, Ariz.; 18, Anaheim, Calif.

Geoffrey Holder & Co.: April 6, Claremont, N.H.; 9, Potsdam, N.Y.

Merce Cunningham & Co.: April 11, Washington; 13, Chicago; 21, Montclair, N.J.

Erick Hawkins-Barbara Tucker ("Here and Now with Watchers"): April 16, Florence, Ala.; 22, Cornell Univ., Ithaca, N.Y.; 26, Bard College, Annandale-on-Hudson, N.Y.

Kaye-Eglevsky & Co.: April 11, White Plains, N.Y.

Mary Anthony & Co.: April 10, Baton Rouge, La.

Joseph Gifford Dance Th.: April 17, 18, Ripon College, Wisc.

Aviv Dance Th.: April 8, New Paltz, N.Y.; 12, Baltimore.

Jean Erdman: April 2, Nebraska State Teachers College, Chadron; Wm. Woods College, Fulton, Mo.; 10, Wesleyan College, Macon, Ga.; 28, Munderlein College, Chicago.

Anne Wilson: April 1, Rye, N.Y.; 21, Cincinnati.

Averil Tong: April 5, Miami; 26, Rochester; 30, Baltimore.

Elizabeth Delza & Co.: April 22, Fairleigh Dickinson Univ.; Teaneck, N.J.

Merry-Go-Rounders: April 4, Washington; 11, Plainview, N.Y.; 18, St. Albans, N.Y.; 27, Slingerlands, N.Y.

THIS YEAR IT'S

Dazian's

FOR THE TOPS
IN
COSTUME FABRICS
•
READY-MADE
COSTUMES
•
RECITAL
LEOTARDS

dazians inc. EST 1842

NEW YORK (36) — 142 WEST 44th STREET
BOSTON (16) — 400 BOYLSTON STREET
CHICAGO (3) — 27 SOUTH WABASH AVENUE
DALLAS (1) — 2014 COMMERCE STREET
LOS ANGELES (48) — 318 SO. ROBERTSON BLVD.

● We have outdone ourselves in presenting the most outstanding, new and unusual fabrics that will make your recital glamorous and beautiful as never before . . . and at low prices that even the most budget-conscious can afford.

● Our ready-made costumes, all new and fresh in design with no fitting problems. A large selection, low priced from $5.45.

● Our sensational line of DAISYTOGS has been enlarged with breath-taking new originals.

WRITE TO OUR OFFICE NEAREST YOU FOR YOUR FREE COPIES OF OUR CATALOGUES (TO SCHOOLS ONLY).

DAZIAN'S INC.
PLEASE SEND 1959 CATALOGUE ADDITIONS TO:

School Name_____

My Name_____

Position_____

Address_____

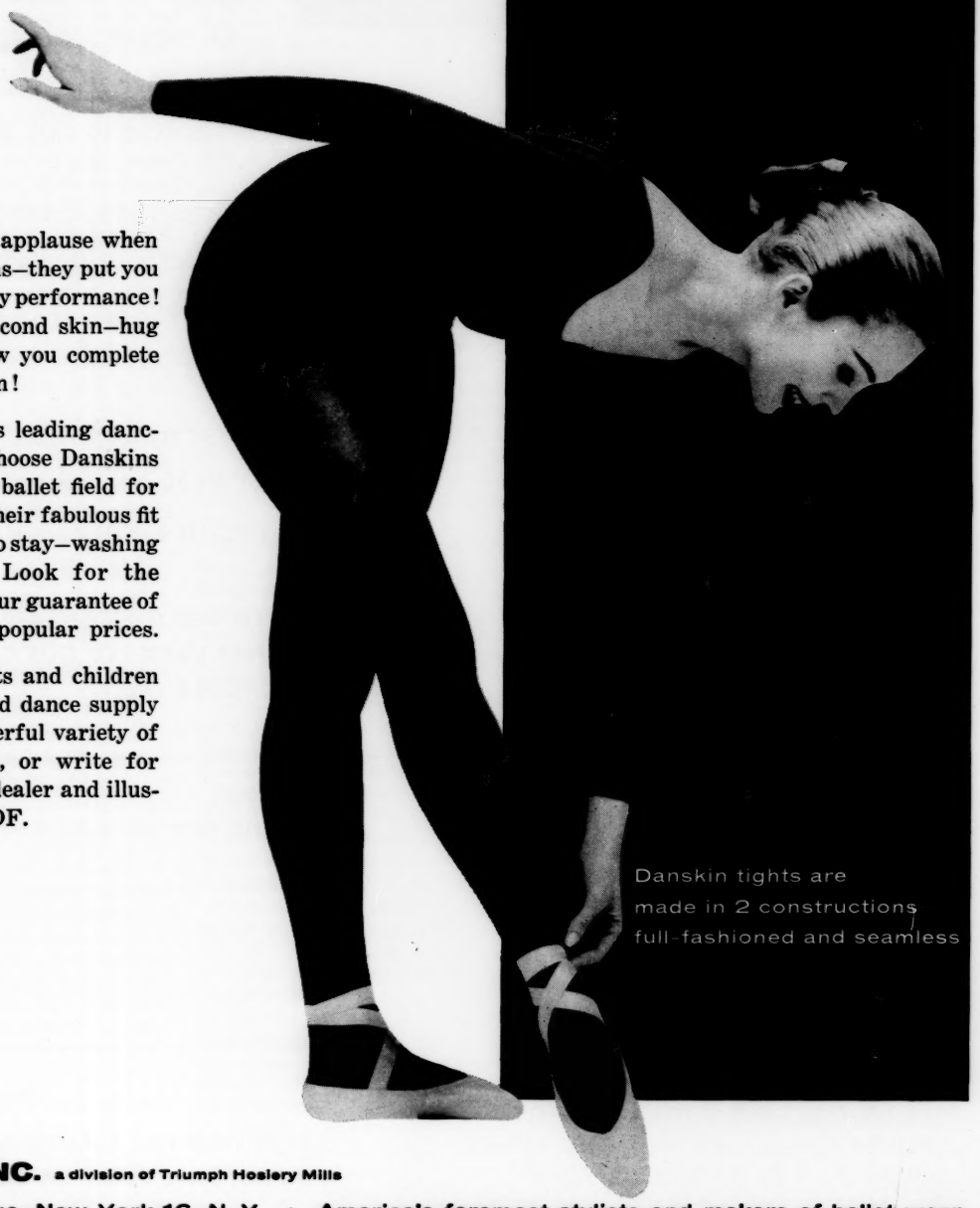
City_____ **State**_____

☐ I HAVE YOUR 1958 CATALOGUES
☐ I DO NOT HAVE YOUR 1958 CATALOGUES

YOU'LL TAKE BOWS FOR YOUR TOP FORM

IN DANSKINS®

full-fashioned leotards and tights
knit of finest HELANCA stretch nylon



Just listen to the applause when you wear Danskins—they put you in top form at every performance! They fit like a second skin—hug every curve—allow you complete freedom of motion!

Join the countless leading dancers who always choose Danskins—favorite of the ballet field for over ten years! Their fabulous fit is full-fashioned to stay—washing after washing. Look for the Danskin name, your guarantee of finest quality at popular prices.

In sizes for adults and children at department and dance supply stores, in a wonderful variety of colors and styles, or write for name of nearest dealer and illustrated brochure DF.

Danskin tights are
made in 2 constructions
full-fashioned and seamless

DANSKIN INC. a division of Triumph Hosiery Mills

437 Fifth Avenue, New York 16, N. Y. • America's foremost stylists and makers of ballet wear.

DANCEMAGAZINE

VOLUME XXXIII NO. 4 APRIL, 1959

The World's Largest Dance Publication

New York Offices: 231 West 58th St., N. Y. 19 PLaza 7-3667

Rudolf Orthwine Publisher — **Jean Gordon** Associate Publisher

Editor-in-Chief **Lydia Joel**
Associate Editor **Doris Hering**
Art Director **Rudolph de Harak**
Advertising Manager **Toni Holmstock**
Publicity Director **Donald Duncan**
Sales Manager **William Como**
Subscription Manager **Joyce Phillips**
Editorial Assistant **Larry D. Trexler**
Assistant Designer **Donald Weintraub**
National Adv. Representative **Freda Royce**
West Coast Adv. Representative **Robert J. Friedman**
Young Dancer Editor **Regina Woody**

Contributing Editors
Ann Barzel, Selma Jeanne Cohen, Leo Lerman, Thalia Mara, Lillian Moore, Walter Sorell, James Lyons, Arthur Knight

Staff Photographers
Peter Basch, Radford Bascome, Alejandro Castro, Fred Fehl, Herbert Flatow, Zachary Freyman, Jack Mitchell, Walter Strate, Ted Streshinsky, Bob Willoughby, Matthew Wysocki

Staff Correspondents:

Chicago:
Ann Barzel, 3647 N. Pine Grove Ave.

Dallas:
Toni Beck, 4330 Mockingbird Lane

Denver:
Rhoda Gersten, 1370 Forest

Hollywood:
Roy Clark, 4942 Franklin Ave.

Louisville:
William Habich, 517 W. Ormsby

San Francisco:
Clifford Gessler, Edit. Dept., Oakland Tribune, Oakland 4, Calif.

So. Calif.:
John Dougherty, 1101 Prospect Ave., Hermosa Beach

Australia: Beth Dean, 43 Dremeday St. Northmead, Parramatta, N. S. W. **Austria:** Linda Zamponi, Vienna State Opera, Vienna. **Denmark:** Sven Sorgenfrey, 8 Boyesgade, Copenhagen V. **England:** Clive Barnes, 16 Gloucester Place, London W. 1. **France:** Marie-Francoise Christout. **Germany:** Horst Koegler, Neidenburger Allee 36, Berlin-Charlottenburg. **Italy:** Giovanni Carandente, Piazza Piscinula 44, Rome. **Mexico:** John Fealy, Nuevo Teatro de Danza, 16 de Septiembre #26, altos, Mexico, D.F. **Portugal & Spain:** Luigi Gario, Rua Conceicao, 113-3rd—Lisbon. **South America:** Hans Ehrmann-Ewart, Casilla 10156, Santiago, Chile. **The Netherlands:** Leo Kersley, Vennipperstraat 14b. Rotterdam (overschie). **West Coast Adv. Offices: R. J. Friedman Associates,** 5880 Hollywood Blvd., L.A., HO 7-5625

294

IN THIS ISSUE

11 Looking at Television — *Ann Barzel*

12 Records for Dance — *Rosalyn Krokover*

15 Fred Berk Co. Gets Into Stride

16 Dance in the Movies — *Arthur Knight*

18 LA's ANTA Children's Festival — *John Dougherty*

20 Ex-Sadler's Wells Dancer Opens New York Coffee Shop — *Eugene Palatsky*

22 At the Theatre — *Leo Lerman*

26 The Name Dropper — *Donald Duncan*

27 Doris Humphrey Fund Committee Starts a Campaign

28 Reviews — *Doris Hering*

31 Annual Awards Reception — *Photos by Jack Mitchell*

35 Closeup of the Bolshoi Ballet at Home and Abroad — *Lillian Moore, Photos by Howard Sochutek and Ernest Berr*

46 In the News

48 Henry St. Playhouse Co.: In Design — *Photos by David S. Berlin*

50 Brief Biography: Carmen Guttierez — *Saul Goodman-Zachary Freyman*

52 Let There Be Music — *Jack Gottlieb*

54 Severo Ballet . . . Monarchy in Microcosm — *Doris Hering*

57 The Bible Is Theme for Summer Project — *Paul Affelder, Photos by Clemens Kalischer*

60 Young Dancer's Bookshelf — *Regina Woody*

61 Young Dancer Notation Series, IV — *Regina Woody*

64 Camps, Travel, Summer Study — *Toni Holmstock*

68 Beauty and the Dancer: Spring Fashions — *Antonia Dobroslavic*

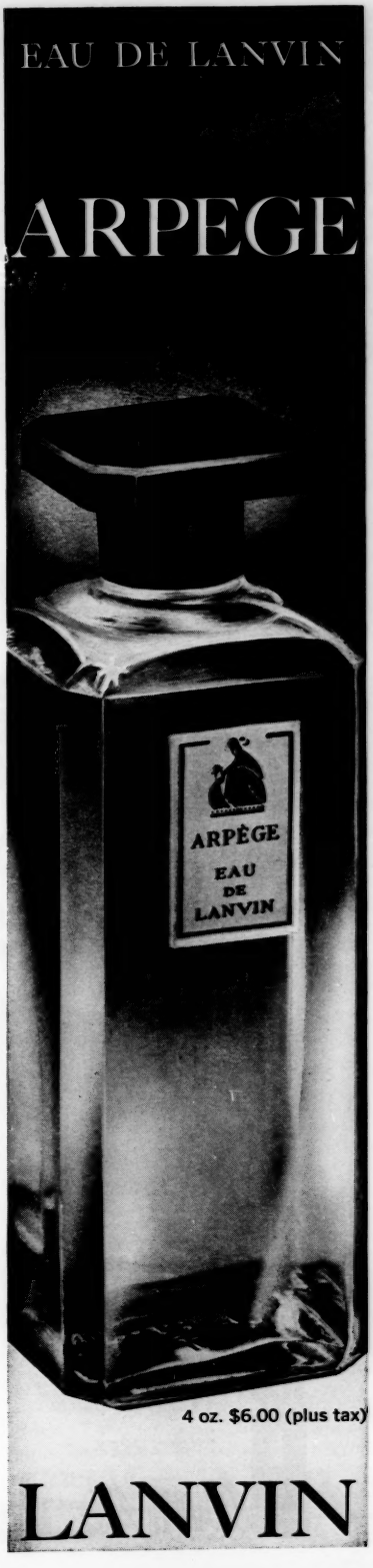
69-77 BALLROOM U.S.A.

82 Tap Series: Turnout for Tap Dancers — *Paul Draper*

87 Talk of the Trade — *Toni Holmstock*

90 "Ballet Physique," Section IV: Feet — *Celia Sparger*

93 Shopping Guide



BAUM'S HAS EVERYTHING!

Outfit your entire recital at Baum's . . . you can get **everything** you need . . . at the lowest prices ever.

TEACHERS—Write immediately (on your business letterhead) for your copy of the new BAUM'S BLUE BOOK OF DANCE PRODUCTS. It's bursting over with new Costume Fabrics, Recital Costumes (in full color), dazzling Trimmings, Dance Shoes, Leotards, Tights, Accessories . . . more items than we have space to mention.

SINCE 1887

Baum's

106-112 S. 11th STREET • PHILADELPHIA 7, PA.

distributors of CAPEZIO • DANSKINS • TWIN TONE TAPS

LOOKING AT TELEVISION

WITH ANN BARZEL

In the past month, in less than five hours of viewing time, one could have seen Violette Verdy and Jacques d'Amboise, Danilova, New York City Ballet with Melissa Hayden, the Ximinez-Vargas Spanish Ballet, Marge and Gower Champion, and an hour of Fred Astaire.

The repeat of the Astaire Show on Feb. 11, like last month's Moiseyev encore, was highly satisfying. The economics of preserving whole shows for replay is a television prospect that is practical, and a boon to people who missed the initial show or who want to see it again. The acceptability of, and even the eagerness for encores brings up the related issue of the feasibility of redoing numbers. There are many dances worth producing again and again. Choreographers of variety shows do not create on the same high level all the time, but when they come up with a superior dance it should be preserved. Chance for repeats results in more careful production instead of slapdash stuff — easy come, easy go. There is a waste of truly fine invention that goes into scores of dances that vanish into thin air.

On the Bell Telephone Hour of Feb. 10, New York City Ballet with its dashing excerpts from *Stars and Stripes* made the best showing it has had on television this year. Probably the color-cast, which I saw, was much better than the black and white, for the shimmering red keyed the show to excitement. Red or no red, the dancing of Melissa Hayden was fireworks. Her split-jumps on a diagonal are exciting in any medium, and the closeups accented the taut limbs reaching out like well-aimed arrows and the sassy gestures that went with the cockaded ballet. Jacques d'Amboise bursting in air was the right complement for the occasion. Edward Villella led the boys' maneuvers smartly, although the cameras were not adjusted for his flights. Some of the corps work became blurred into mass movement.

The Ximinez-Vargas company on Bell Telephone's March 4 show also benefited from the predominance of red in the set and costumes. Spanish dance takes place in comparatively small areas, and the stillness of a camera focused on a violent dance makes for a good television picture. The most memorable dance of the presentation was done by three wiry lads. The Flamenco finish was done with the fine abandon expected of Spanish dance, and the cameras did a neat job of alternating between closeups of intense individuals and longshots of the whirling group. John Butler arranged effective little period ensembles for the group that participated in the Rodgers and Hammerstein recalls.

I generally find popular singers very trying, but I've steeled myself to count the time spent suffering through their numbers while waiting for scheduled dancers as no more wasteful than the traveling time to and from theaters. This is by way of admitting I did not regret the 40 minutes I had to knit through in order to see Violette Verdy and Jacques d'Amboise on the Dinah Shore Show of Feb. 22. Because of the date, the various numbers were related to the George Washington era. By the time the dancers came on, the idea was stretched past Valley Forge and the patriots of '76. Verdy and d'Amboise were framed between a gallows and a dead faint. D'Amboise, presumably a patriotic spy with but one life to give for his country, was discovered inches from the noose. At the edge of the unsympathetic crowd that surrounded him was a pretty girl, evidently distressed. Since nobody objected, the condemned man came down from the gallows for one last pas de deux with the girl. It was a well-arranged dance in classical format to a popular sentimental tune. Choreographer Tony Charmoli took advantage of Miss Verdy's beautiful movement quality in prolonged développés. Her variation had a tinge of sadness. There was nothing in the situation that called for capering in powerful double cabrioles, but d'Amboise did them superbly, and one couldn't blame him for looking happy about it. (Of course, it all could have been a dream, and that makes anything logical.) Anyway, after the dance the boy returned to the gallows, the girl put on her cape and fell in a faint.

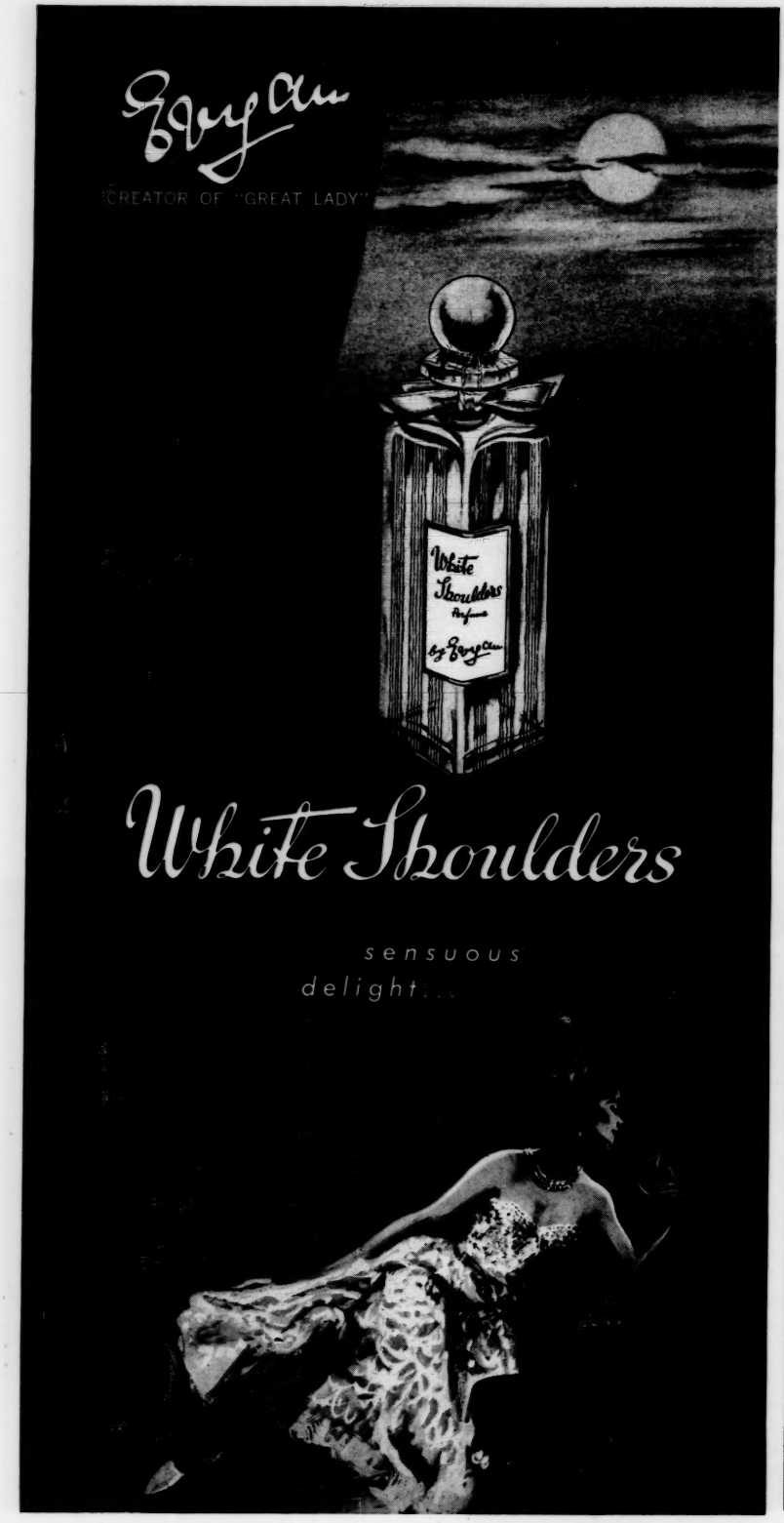
The March 8 Dinah Shore Show brought in Danilova in the delightful dance she did with Tony Randall in *Oh Captain!* She looked enchanting, and Randall has his partnering and leaping down (or up) to perfection. The same program had nimble Dickie Lerner dancing an amusing cha-cha with Dinah Shore and Betty Hutton at his side. Dickie, a problem dancer — he's too short to appear in the classical ballet he does so well — has found a career as a comedy dancer.

Marge and Gower Champion danced three vignettes parodying famous lovers in the Accent on Love show of Feb. 28. First they were Romeo and Juliet in a modern vocabulary of romantic dance. Then Gower appeared as a sheik of Araby (the silent movie ilk) and panted amourously through an exaggerated tango with Marge, who was panting just as rhythmically. The contemporary style of love was kidded when Gower in a torn shirt made like Marlon Brando roughing up a willing belle. The Champions came on later in the show to do a snappy bit with Ginger Rogers. All three, in trousers and straw boaters, did a soft shoe to "Love is a Simple Thing." It was unpretentious, ingratiating and easy to look at.

On the March 1 Ed Sullivan Show, Carol Lawrence proved what many have known, that she is a much better dancer than her role in *West Side Story* requires. With three boys to help, she danced something about the "Way to Burn," displaying the strong, clean technique she acquired in her many ballet years.

James Starbuck has been coming up with excellent routines for the ballroom dances on the Arthur Murray Party. The foxtrot of Feb. 9 and the samba of March 2 were among the best.

Maria Tallchief and Andre Eglevsky, supported by a small corps, will perform excerpts from "Scotch Symphony" on the April 9 Bell Telephone Hour. This will be Miss Tallchief's first appearance since the Jan. birth of her daughter.



RECORDS FOR DANCE

BY ROSALYN KROKOVER

It is difficult to write about recorded music for dance and not find the names of Tchaikovsky, Delibes or Stravinsky inevitably bobbing up. This month the name of Léo Delibes looms large.

The good news is that the first complete recording of *Sylvia* (Mercury OL 2-106) has at last arrived.

While the music, or the ballet for that matter, does not have the enchantment of *Coppélia*, it contains many lovely sections. It was not in Delibes' nature to write music for any length of time and not come up with a captivating melody, just as it was not in his nature to produce music that was not eminently danceable.

Delibes, himself liked to dance. The story, as told in Kracauer's *Offenbach and the Paris of His Time*, goes that at one of Offenbach's gay Friday evening parties in February of 1857 (Delibes was then 21 years old), "Leo Delibes danced a solo polka—the young Delibes, who to the indignation of all serious composers wrote libretti for the little theatres instead of competing as he should have done for the Prix de Rome."

But when he did put his mind to composing, Delibes cut quite a figure in the ballet world of the Second Empire. Octave Séré has written, in his study of French music: "Into a hitherto casually treated genre [ballet], Delibes brought a dignity and vigor of style, a spaciousness of form and a richness of instrumentation unknown before. He was the first to introduce symphonic music into ballet, while at the same time remaining quite French." The years have not shattered these qualities.

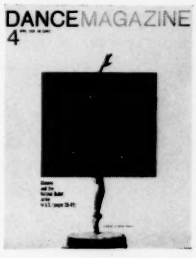
Anatole Fistoulari, who conducts the London Philharmonic in this superb reading, gives all of the above characteristics their just due. This is a gorgeous recording from every aspect. Fistoulari has a real flair for this type of music and for dance. His phrasing is sensitively shaped and the tempos are comfortable. The orchestra is full-bodied and fresh, and when the score calls for instrumental solos, the playing is sheer delight to the ear. Except for two deletions in Act III—sections (C) *Pas des Esclaves* and (D) *Sylvia's Waltz Variation*—the recording is complete to the last note.

A new complete *Coppélia* (Mercury OL 2-105) has also been issued. It is conducted by Antal Dorati, a man who worked in ballet for many years before taking charge of the Minneapolis Symphony, the orchestra used on this record. Unfortunately this set cannot compare with *Sylvia* in the quality of orchestral sound or interpretation. Dorati's view of the music lacks warmth, color and the necessary elasticity. Ansermet's version (London LL-1717/18) is much closer to the spirit of the work.

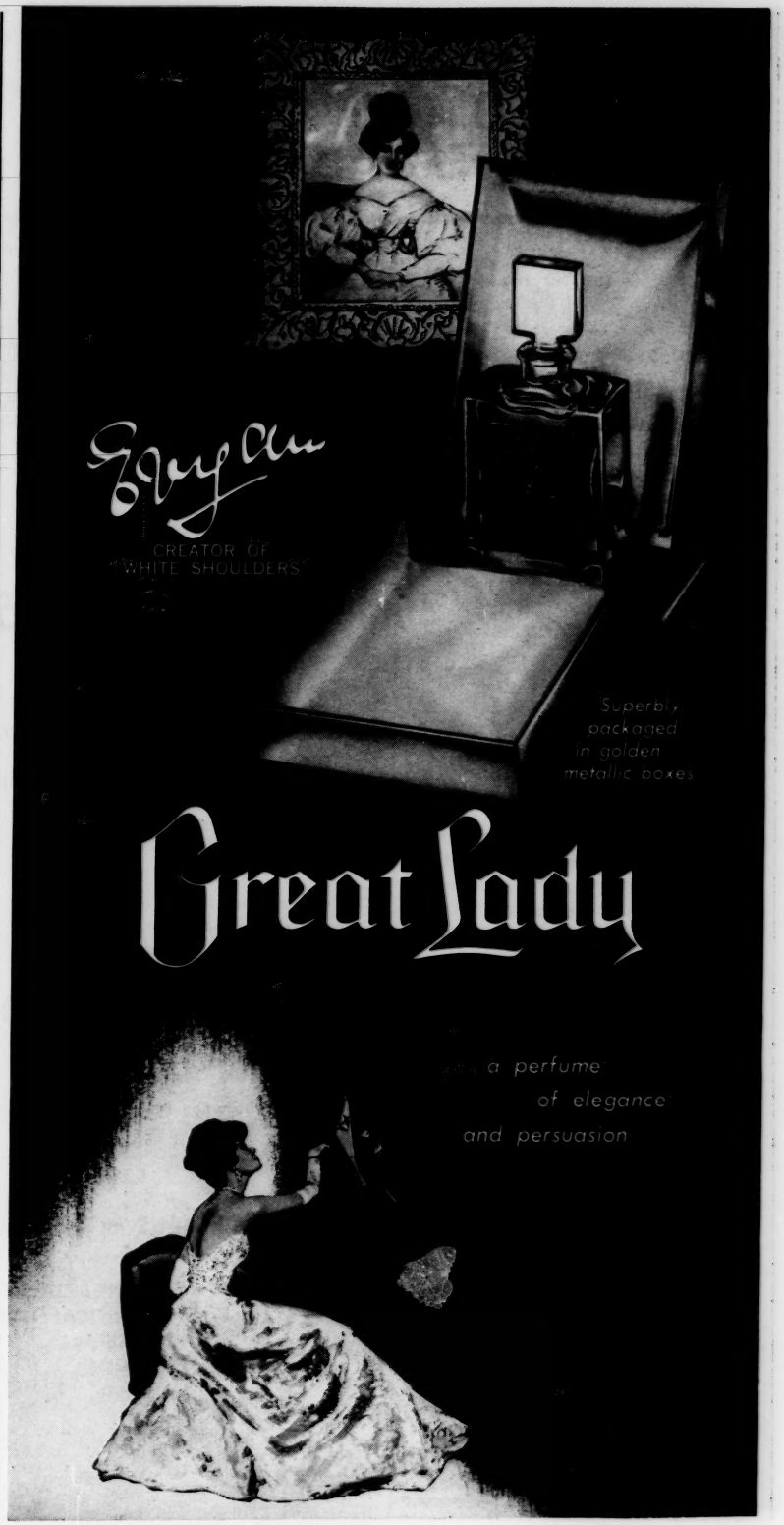
Another first on records is the Samuel Barber *Souvenirs Ballet Suite* (EMI Capitol G-7146), coupled with a suite of four dances from Shostakovich's *Age of Gold*. On this disc, Efrem Kurtz, an old hand at ballet, leads the Philharmonic Orchestra. It was a lucky day when Lincoln Kirstein suggested that Barber orchestrate his piano duets called *Souvenirs*. For, dressed up in orchestral form, these six dances — *Waltz, Schottische, Pas de deux, Two-Step, Hesitation-Tango* and *Galop-Coda*—are as good as anything of their type that has been composed for dance recently.

The *Pas de deux* is especially lovely, with its long sweeping lines. And the other music is appropriately impish or humorous. The Shostakovich music is much in the same vein but more direct and not as subtle with its little jokes. Both of these scores are ideal for light ballets and well worth the attention of anybody who is not too proud to use music that has already been choreographed. *THE END*

On the Cover



Statuettes of great ballerinas were popular nicknack favorites during the 19th century. They are rare these days, but this contemporary Russian sculpture of Galina Ulanova reminds us of them. While far from a great work of art, it captures something of the rapturous "creature of the air" feeling that we associate with her. For more on Ulanova and the imminent arrival of the Bolshoi Ballet, see pp. 35-45.



The NEW YORK SOCIETY of TEACHERS of DANCING

Member of

- *National Council of Dance Teacher Organizations*
- *U. S. Ballroom Council*

45th Year — (1914-1959)

The Dance Teacher Organization which is Exclusively Ballroom

•

New Location

Main Ballroom of the Hotel Edison

47th Street between 8th & Broadway

•

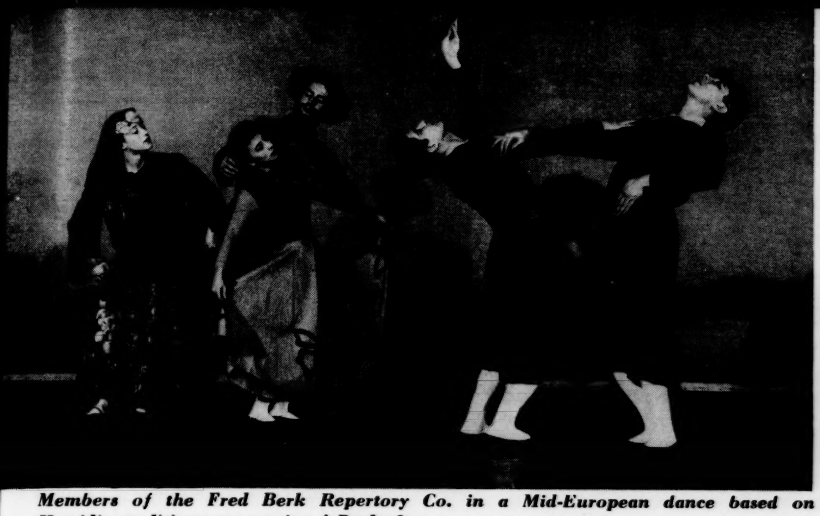
8 Monthly Membership Meetings — September thru April

featuring:

- **STANDARDIZATION**
- **TECHNICAL TRAINING**
- **MATERIAL**
- **FORUMS**

President: Doris Weber Zea
429 Clinton Avenue
Brooklyn 38, N. Y.

Secretary: William E. Heck
124 Reynolds Place
South Orange, N. J.



Members of the Fred Berk Repertory Co. in a Mid-European dance based on Hassidic traditions, to music of Prokofiev.

FOLK DANCE CO. GETS INTO STRIDE

An Arabic street-entertainers dance.

For the past five years Fred Berk has arranged small groups of dancers for theatrical presentation of folk dance material. His work has always been well received, but, in the past two years, with the formation of a regular company under the sponsorship of N.Y.'s 92nd St. YM-YWHA, a definite upsurge in reaction has been apparent. Where the group previously had four or five engagements a year in the metropolitan area, they now have about twenty. And almost inevitably they are asked to return after an initial performance. (Could it be that the popularity of Inbal and the Moiseyev companies have whetted an appetite for related dance experiences?)

Next season, beginning with a N.Y. appearance in November, the company of eight dancers goes national, under Musical Artists management, with a children's program called "Trip Around the World." Juvenile audiences will be taken on a guided tour of customs, holidays, songs and dances of peoples in many lands.

Mr. Berk, whose classes in Israeli folk dance regularly attract at least 100 participants to the "Y," goes to Europe this spring on fellowship from that dance-minded organization to collect additional material for the tour. *THE END*

Fred Berk's "American Folk Suite" will be on the April 25th program of his co. at NYC's 92nd St. "Y."

Photos By Fred Fehl

The
BALLET THEATRE
SCHOOL

Lucia Chase, Director

Official School of
The American Ballet Theatre

William Dollar
Valentina Pereyaslavec
William Griffith
Yurek Lazowski
Ludmila Sholiar
Anna Youskevitch
Marianne Bolin
Matt Mattox (Jazz)

•

Graded Children's Classes

•

Adult Evening Classes

•

Special Summer Course July-Aug.

•

Elena Balieff, Executive Director
316 W. 57th St., N.Y.C. 19 JUdson 6-1941

Affiliated Schools

Denver
1318 Lincoln St.
Francesca Romanoff, Dir.

Oklahoma City
5137 Classen
Corliss Ingram, Dir.

Cleveland
1030 Euclid Ave.
Ruth Pryor, Dir.

Indianapolis
635 N. Pennsylvania
Marguerite deAnguera, Dir.

"ACROBATICS"
Specialized Training
JOE PRICE CO. 5-8877
1697 Broadway Suite 302 N. Y. C.

SCHOOL OF AMERICAN BALLET

Official School of the New York City Ballet Company

Announces

A 6 WEEKS SUMMER COURSE

July 6th to August 15th

Summer Faculty:
ANATOLE OBOUKHOFF
MURIEL STUART
ANTONINA TUMKOVSKY
PIERRE VLADIMIROFF

Guest Teacher: **Melissa Hayden**

Write for Summer Circular

2291 BROADWAY, NEW YORK 24
TRafalgar 7-9208

EDNA L. McRAE
SCHOOL OF THE DANCE

Keith Allison — Associate

Ballet — Character — Tap

INTENSIVE SUMMER COURSE

JUNE 15 — JULY 24

Limited Enrollment

Classes Day and Evening

FINE ARTS BLDG., 410 S. Michigan Ave.
Chicago 5, Ill. Phone: Webster 9-3772

AMERICAN BALLET CENTER

OFFICIAL SCHOOL OF ROBERT JOFFREY THEATRE BALLET

SUMMER COURSE
JULY 6 — AUGUST 28

Write For Brochure

Faculty
ROBERT JOFFREY, *Director*
Beatrice Tompkins
Lillian Moore
Gerald Arpino
Oldyna Dynowska

434 Sixth Ave., N. Y. 11 (cor. 10th St).
ALgonquin 4-8520
SCHOOL APPROVED BY GOVERNMENT FOR FOREIGN STUDENTS

DANCE IN THE MOVIES

BY ARTHUR KNIGHT

The inestimable value of the motion picture as a means of recording the dance is demonstrated again in two new films of established classics. One is Martha Graham performing her *Appalachian Spring;* the other presents Helen Tamiris in a selection of her *Negro Spirituals.* Neither can be looked upon as completely a film experience. Indeed, only in *Appalachian Spring* has there been any effort whatsoever to reconstitute the dance in filmic terms; the Tamiris performances leave the camera outside the dance throughout, observing rather than serving the five brief dances that, with an appreciative introduction by John Martin, make up the reel.

This is merely another way of saying that one can not approach either of these films with the expectation of finding on the screen anything like the emotional intensity one discovers whenever Martha Graham performs "live," or the vibrant ecstasy of Tamiris at her best. For that, each of the works would have had to be completely re-thought, re-staged, and we should have lost forever the appearance and shape of these historic works as originally designed by their performing artists. These two films, and the Graham film in particular, represent a kind of compromise, a compromise that the myriad admirers of Graham and Tamiris will gratefully condone.

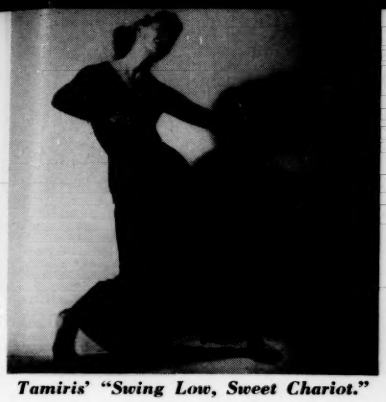
In *Appalachian Spring,* according to Peter Glushanok, who photographed and directed the film, an effort actually had been made to re-choreograph the work for camera. "I felt that the film version should have been shorter than the stage version," he said recently. "The camera has a tremendous ability to compress and condense. Movements that in the theatre are repeated two or even three times to establish their effect can make their point immediately through camera placement, lighting, and all the other techniques of the film maker."

Miss Graham, who had worked with Mr. Glushanok on the earlier *A Dancer's World,* apparently was willing to follow his suggestions, no matter what revisions of the original dance these might entail. But Aaron Copland, whose score for *Appalachian Spring* has become his most familiar work, proved unwilling to change a note. Instead, the ballet was broken down into "takes" that permitted numerous changes of camera position, a limited amount of camera movement, and some allowance for graduations of light as day passes into evening. There is, in other words, the *appearance* of a filmic technique and a playing of the movements for the camera. The dance has been fragmented to accommodate the film, but not re-created for the film.

The results, while fascinating, scarcely approximate the chill, solemn ritual of a pioneer wedding as we have seen it on stage. Instead of a stark remoteness, accentuated by Noguchi's skeletal decor, faces now whirl toward the camera, filling the screen with an intimacy never before associated with this particular work. The Pioneer Woman, superbly danced by Matt Turney, assumes a stature that rivals if not surpasses Graham's own role, a stature deriving from the camerawork as much as from Miss Turney's own exciting interpretation. And each composition, each turn of the dance, seems more artful and less fluid than in a theatre.

On the other hand, anything that can bring us so close to Martha Graham's art as the motion picture camera does repeatedly in this film is cause for rejoicing in and of itself. One marvels first perhaps at the youthfulness of her face, even when seen in close-up; but more remarkable still is the elasticity and expressiveness of her

Martha Graham, center seated, and Co. in filmed "Appalachian Spring."



Tamiris' "Swing Low, Sweet Chariot."

supple body. Time and again the camera highlights a moment that is almost lost in the theatre—the tender turning of a hand as the arms are raised in supplication, the eloquent extension of a leg as the wife makes a humble bow. These are moments of ineffable beauty, sought out by the camera lens, magnified by the motion picture screen, justification for a form that is neither quite film nor dance.

Helen Tamiris' *Negro Spirituals* makes even less concessions to the camera, or perhaps it would be more accurate to say that it makes no concessions whatsoever. Photographer George Jacobson has carefully framed and imaginatively lit each shot; but each single shot records a complete dance. The camera is not even asked to move, and never once is there a close-up of hand, foot, or face. If the dances themselves were any longer, this technique might well have grown intolerable. As it is, however, one has the impression of being in a dance studio, all alone, watching Tamiris whirl and stamp and sway with all the vigor and fire of twenty years ago. Indeed, as John Martin observes in his illuminating introduction, these are dances Miss Tamiris had choreographed as early as 1926 and 1927. The choreography has not changed, Mr. Martin says, but the artist has. Because she lived a rich, full life in her art, these same dances are now infused with a depth and perception that were lacking when they were first performed.

In her dancing, Tamiris—like Graham—strikes one as being ageless. The heroic movements of *Go Down, Moses,* her sprightly skipping steps to *Git on Board,* the sharply angular silhouettes of *Crucifixion,* are all performed with a precision and sureness that seem to defy time. Again, one must be grateful to a medium that can preserve these milestones of modern dance for now and the future. *Negro Spirituals* is available in 16mm from Contemporary Films, 267 West 25th Street, New York 1. Distribution plans for *Appalachian Spring* will be announced shortly. *THE END*

"FANTASTIC FLEXIBILITY"
Players Incorporated, Catholic University of America

"Amazed at the performance"
Teachers College, Columbia University

"YOU HAVE OPENED THE WAY FOR EFFECTIVE AND INEXPENSIVE LIGHTING CONTROL"
University of Minnesota

The "Critics" Acclaim Outstanding
DAVIS CONSOLETTE portable dimmers

Here's a compact switchboard for dance groups who require professional lighting control combined with portability and ease of maintenance. Color-keyed control sliders and numbered positions make it easy to operate and to follow your lighting layout. Each Consolette portable controls 12,000 watts — 12 lighting circuits — by means of six dimmers and 12 auxiliary switches. Control is smooth and flickerless, from blackout to full on or any intermediate intensity. New coil design and construction features provide long, trouble-free life. Mail the coupon *today* for full information.

The Davis BLACKLIGHTER . . . for spectacular effects

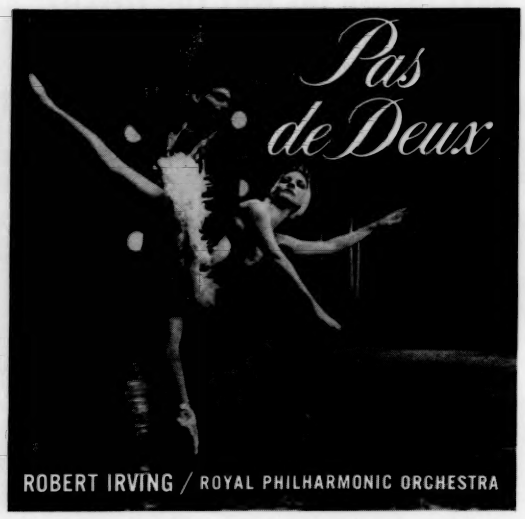
DAVIS DIMMERS

These strong, light-weight extruded aluminum fixtures make it convenient and inexpensive to add Black Light to your presentations. Equipped with BLB fluorescent lamps, they turn on or off with immediate response and burn vertically or horizontally. Attached hangers make them easy to set up.

ARIEL DAVIS
Manufacturing Co.
Makers of
DAVIS DIMMERS
Arielite Lighting Fixtures
3687 South State Street
Salt Lake City, Utah

Gentlemen: Please send me complete information ☐
Have your local representative call ☐
My name.....
My address:.....
.....
In Canada: P. O. Box No. 1034, Lethbridge, Alberta
D-1

These are the moments a dancer lives for

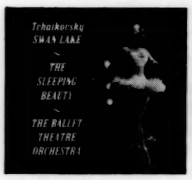


Enter, the ballerina and the *danseur noble*. Here are emotional and melodic highlights from eight best-loved ballets . . . immortal love duets of the dance.

Royal Ballet conductor Robert Irving and Britain's Royal Philharmonic Orchestra bring each passage vividly to life in superb high fidelity. Album notes by Pigeon Crowle interpret the selections and sketch their history. Cover photograph of Alicia Alonso and Igor Youskevitch. Capitol G7160

Delibes	SYLVIA	*Pas de Deux*
Adam	GISELLE	*Waltz (Act I)*
Chopin	LES SYLPHIDES	*Waltz*
Prokofiev	ROMEO AND JULIET	*Pas de Deux*
Rossini-Respighi	LA BOUTIQUE FANTASQUE	*Can-Can*
Minkus	DON QUIXOTE	*Pas de Deux*
Tchaikovsky	SLEEPING BEAUTY	*Aurora's Wedding*
	THE NUTCRACKER	*Pas de Deux*

For every ballet-lover's "must" list—other recent Capitol Records:



The leading American ballet company's orchestra; favorite suites; superb hi-fi sound. (S)P8471

Tchaikovsky's Sugar Plum Fairy, Mouse King, *et al* have never danced to an airier interpretation! G7149

Contemporary dance suites bubbling with Russian satire, American wit and universal fun. G7146

Even toys in the shop *must* dance to this rollicking music which Massine choreographed. (S)G7103

FREE: *Folder listing Capitol albums of classical dance music. Write to Capitol Records, Dept. P, Hollywood 28, Calif.*

Capitol RECORDS

All in Capitol high fidelity; some also available in stereo. Prefix (S) indicates stereo version.

L.A. CHAPTER OF ANTA STAGES ITS 1st CHILDREN'S THEATRE FESTIVAL

BY JOHN DOUGHERTY

This season 5,000 Los Angeles children have seen their first live ballet in the history-making Children's Theatre Festival of the L.A. Chapter of the American National Theatre and Academy, at Hollywood's El Capitan Theatre.

The story goes back to May 1957, when movie dance man Jon Angelo and his associate, David Bond, learned that ANTA's Nat'l Exec. Dir. Willard Swire was due in California. In two days they organized a meeting of 100 theatre people at the studio of Hollywood dance teacher Nico Charisse. Thus was born ANTA in L.A. From the first, because of Angelo's interest, dance membership was strong.

It remained, however, for a friend of Isadora Duncan's to conceive and carry out the Festival (of seventeen performances, on four consecutive week-ends, beginning Oct. 31) which has made balletomanes of so many of Southern California's very young. This prime mover was Kate Drain Lawson, one-time dancer, formerly art director for the Theatre Guild in NYC, and now a costumer and designer for Hollywood TV shows.

Mrs. Lawson had had early dance training with Alice Bentley in Washington, D.C. Danton Walker (who abandoned dance to become a syndicated columnist for the *NY Daily News*) once took her to a Washington audition for the Denishawn

Twelve-year-old Cynthia Gregory, and Andrei Tremaine, dir. of the Santa Monica Civic Opera Ballet, performed, to much acclaim, the pas de deux in "Les Sylphides," the only complete white ballet in the 17-performance ANTA festival.

Loran F. Smith

Michel Panaieff's "The Emperor's Nightingale" opened the L.A. festival with great sparkle. Principals, l. to r.: Simon Semenoff, Chamberlain; Michel Panaieff, Emperor of China; Lila Zali, the Nightingale; and Victor Moreno, Mongolian Swordsman.

dancers, but, because she was still in high school, her parents dissuaded her from accepting a job offer from Ruth St. Denis. After working as a nurse's aid in World War I, she met Isadora in Paris. Duncan's influence led to a season of barefoot ballet at the Paris Opera.

"I hadn't studied with Isadora," Mrs. Lawson recalls, "but I had seen her dance and knew her and her dancers. I wasn't famous, but I was sturdy — and I was hired at the Opera." After her debut, she made a walking tour of Europe, carrying her small son in a shawl on her back. She trudged as far afield as the caves of Granada, where she studied Flamenco dancing with the gypsies. World War II found her in India, first with the Red Cross and then with Melvyn Douglas' entertainment unit, which included such soldier-dancers as Zachary Solov and Peter Gennaro.

Back to the present time and matters of the Festival, Mrs. Lawson says: "The funny part is that all this happened because I was absent from just one ANTA board meeting. It was proposed that I be chairman of children's activities. At the next meeting, when I told them what I was going to do, they said I couldn't. They got my Irish up."

Michel Panaieff's *Emperor's Nightingale*, in the outstanding performance the work has had, provided a spectacular opening for the series. Its pageantry was enhanced by the sound of a full symphony, a gift of the musicians' union. Valerie Silver's Ballet Theatre for Children was represented by *Sleeping Beauty* excerpts, a presentation showing great care and welcome emphasis on acting.

The following week opened with a fresh, clean, strongly danced *Graduation Ball* by the Le Ola D. Stone Junior Ballet Theatre, in which Patsy Norman, Roberta Swing and Curtis Ingham were particularly vital. Modern dance had its innings with the children's group of the Lester Horton Dance Theatre, in *Introduction to the Dance*. With comments by choreographer James Truitte and convincing interpretation of the difficult Bartok score, the group gave both an artistic and educational performance.

For the third-week opener, students of Kathryn Etienne appeared in divertissements set in a play by Cosmo Morgan. Mme. Etienne inspires a tremendous sense of competition in her pupils, and the result was a series of captivating performances. A hula by Linda Arciaga was most finished. A Polish pas de deux by Verajean and John Mathews, and *I'm an Indian Too* by Louis Roy were equally attractive.

The Santa Monica Civic Opera Ballet's *Les Sylphides* was the one complete white ballet in the series. A 12-year-old with incredible nuance, Cynthia Gregory, made it a delight. Both in her solo mazurka and in the pas de deux with Director Andrei Tremaine, she danced exquisitely.

The final week opened with a group from the Polish National Alliance, seen in lively mountaineer and brigand dances. Reserved for the concluding performance was the treat of seeing the internationally acclaimed and highly exotic Oriental work of Sujata & Asoka. Following them, and keeping up the illusion of far-away places, were the Trinidad Goni and Wilma Coral Spanish dancers. Miss Goni was especially well represented with a *zapateado* by Cristina Calva, a *bolero* by Paquita Hidalgo, and an *alegrias* by Rosalinda Garcia.

A total of 8,500 attended the seventeen programs—75 percent of them children. Each program had many features in addition to dance events. Dramatic offerings ranged from the delightful to the interminable. But the children seemed to like it all. Little boys in short pants whistled when little ballerinas made an entrance. Out in the lobby, larger boys cartwheeled while singing fragments of the music. They showed discrimination, but accepted even the most unlikely offerings. Much of this was due to Mrs. Lawson's talks with the audience, in which she made the children understand that at a live performance they contribute as much to the success of the show as the actors and dancers.

"We had thirty-two groups in this first Festival. Already sixty have asked to appear in the spring Festival. Give me a permanent place and I could set up weekly performances of children's theatre and kindred activities fifty-two weeks a year," concludes the courageous lady. *THE END*

BALLET ARTS

Instruction under World Famous Artists

AGNES DE MILLE,
VLADIMIR DOKOUDOVSKY,
GEMZE DE LAPPE,
LISAN KAY,
BUZZ MILLER,
PETER NELSON,
VLADIMIR KONSTANTINOV,
VERA NEMTCHINOVA,
YEICHI NIMURA,
DORITA ORTIZ,
JAMES STARBUCK,
NINA STROGANOVA

Classes in Ballet, Adagio, Modern, Character, Modern Jazz, Spanish

FOR BROCHURE SEND TO . . .

BALLET ARTS SCHOOL
"61" Carnegie Hall
N. Y. C. 19 • CO 5-9627

TEACHERS & STUDENTS

Dear Friends:

Due to my reluctance to cancel my 1959 Summer Normal School, I have declined an invitation to be guest teacher for Modern Jazz and Tap at the European Dance Festival to be held at Krefeld, Germany in July and August.

The Jack Stanly Summer Session will begin for the 20th year on June 22nd.

Cordially,

Jack Stanly

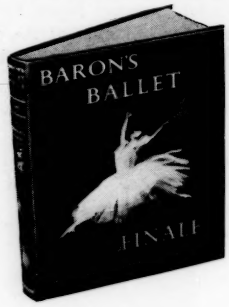
WRITE:

Studio: Showcase
950 8th Ave., N.E. Cor. 56 St.
New York 19, New York

Residence: 330 W. 55 St.

As featured in the March DANCE MAGAZINE

BARON'S BALLET FINALE



With a Commentary by Arnold Haskell

This, the third and the last of Baron's great books on the ballet, might well have been entitled his ballet autobiography. It was planned in the last year of his life and after his tragic death the pictures were selected and the text written by his old collaborator, Arnold Haskell.

There are more than one hundred and ninety photographs in all, four of them in color, of more than a hundred leading dancers between 1938 and 1956, including Fokine, Frederick Ashton, Ulanova, Fonteyn and Chauvire, Tallchief, Baronova and Toni Lander, Petit and Michael Somes.

11 x 8½ 196 Pages $7.50

WM. COLLINS SONS & CO., LTD., 425 Fourth Ave., New York 16, N.Y.

CECCHETTI COUNCIL OF AMERICA

National Summer Seminar

July 11 — July 15, 1959

Park Shelton Hotel • Detroit, Michigan

Excellent Guest Faculty will include:

- Peggy Van Praagh
- Ann Hutchinson
- Valentina Pereyaslavec

For information write Principal:
Jane Caryl Miller • 1320 Glendalock Circle, Ann Arbor, Mich.

- California Committee Seminar
  Los Angeles • Sept. 1-2, 1959.
- Texas Committee Seminar
  Dates to be announced.

EX-SADLER'S WELLS DANCER OPENS COFFEE-TEA SHOP

BY EUGENE PALATSKY

Hoping that a dancer's gifts might include a talent for business, Fiorella Keene, formerly of Sadler's Wells, has opened a tea and coffee house in New York City.

Fiorella had pondered how to spend evenings, with her tiny sons, Nigel and Marc, in bed, and her husband, Michael Manuel, busy at the Metropolitan Opera House as Executive Stage Manager. *(See April, '58, p. 18, for a profile on Manuel).*

Still in her twenties, the slender dancer began ballet classes last May at the Met's school, hoping to join the opera ballet this season. But, she explains, "After the Wells, I couldn't see myself in another company."

"In London, Michael and I once considered owning a coffee house. It's quite the rage over there. Dancers, with earlier curtains than here, flock to them after the ballet."

So when the Manuels found friends, an anthropology professor and his wife, equally interested in such a venture, the quartet invaded a laundry basement at 163 West 74th Street, and transformed it.

"For two months we worked every evening," she says. "We chose color patterns, reconstructed a French church mantelpiece into a tea and coffee bar, installed a ceiling of cardboard egg crates (an idea borrowed from a London TV studio), and added Oriental decor."

The result of their labor, completed in November, is the Nirvana, open at 6:30 every evening except Monday. A solemn Buddha in the window invites customers, who enter under a bamboo marquee.

The Nirvana offers chess tables and hi-fi music. For warm weather a sculpture garden in the backyard is planned, with tables amid flowers, a pool and fountain.

The clientele has included mezzo-soprano Blanche Thebom, assistant manager Francis Robinson and stage director Hans Busch from the Metropolitan, and dancers of the opera ballet.

The pretty hostess testifies that the multi-national delicacies on the menu (even the Kazakian tea with rose petal jam) are authentic.

Fiorella was born in Italy to a British father and Italian mother. (Thus the espresso urge?) Trained by Vera Volkova,

Jack Mitchell

Proprietor Fiorella Keene, center, and husband Michael Manuel, standing, chat with dancer friends in their "Nirvana."

she danced from 1946 to 1954 with Sadler's Wells, including three American tours. She married Manuel, then stage manager of the company, in January, '53.

Leaving Sadler's Wells to raise a family, she later did film and TV dancing in London until her husband transferred to the Met post in the fall of 1957.

During a visit home last summer, she managed to see MacMillan's *Agon, Giselle* with Fonteyn and rehearsals of the new *Ondine*. Fiorella stays in touch with friends in the Royal Ballet, and admits that she misses the company.

She promises a gala party at the Nirvana for her former colleagues upon their next American visit. Though the coffee house is off the beaten track, she hopes that the forthcoming Lincoln Center will provide customers.

"Our business is slowly growing," she says. "If anyone stops at the Nirvana once, they always return." *THE END*

IN THE NEWS

Keystone Press

***TRANSATLANTIC COMMUTER:** Alicia Markova, seen above with her 12-year-old niece Susie Kempner, prof. dance student at London's Arts Educational School, was guest artist Feb. 28 with the Tulsa Civic Ballet, dancing "The Dying Swan" and in "Les Sylphides."*

A. T. N. HOLLYWOOD DANCE CONVENTION & TEACHERS' COURSE • JUNE 26 to JULY 3

7 days of intensive study of up-to-date dance school material & technique in: **BALLET, CHARACTER, COMEDY-JAZZ-TAP, MODERN, ACROBATIC, HAWAIIAN and PRE-BALLET WORK** under:

KATHRYN ETIENNE, NICO CHARISSE, RUTH KETTL, BARBARA BRENT, CAROLYN WILCOX, PAT RICO and CYNTHIA TURTLEDOVE, the famed and most successful dance-directors and teachers of to-day, who trained hundreds of stars of film and stage in this country.

Also, 24 hrs. of normal school for your advanced students; same dates, same instructors but different material and location, within a few minutes walk from teachers auditorium.

Over 3,000 sq. feet of floor space in the heart of Hollywood. Airy Auditorium. Friendly atmosphere. Visitation by movie stars.

Teacher's course: $35.00. Student's course: $25.00. No membership fees or other charges whatsoever. Open to all dance-teachers and their students. Address your reservation with $10.00 deposit to: Stephen Etienne, Gen. Mgr., 6636 Hollywood Blvrd., Cherokee bldg., suite 229, Hollywood 28, California.

PHONE - HO 4-1794 *ASK FOR LITERATURE*

NEW RELEASES

FOUR ORIGINAL CHILDREN'S PRODUCTIONS ON 78 RPM

BALLET
#222 "IN A FLOWER GARDEN"

TAP
#125 "THE FUNDAMENTAL FOUR"

MODERN JAZZ
#126 "VARIETY IN JAZZ"

TINY TOTS–TAP–JAZZ & BALLET
#127 "HELLO DANCING TEACHER"
"ROCK-A-BYE BABY"

★ ★ ★ ★ ★ **AL GILBERT** ★ ★ ★ ★ ★
will teach these sparkling new records at the various summer conventions.

★ ★ ★ ★ ★ ★ ★ ★ ★

Exclusive

Vocal Dictionary ★ Cecchetti (Grades 1-5)
Routines by Al Gilbert

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

FREE CATALOG AND REFERENCE BOOK

T. M. Reg. Stepping Tones RECORDS

P.O. BOX 64334, LOS ANGELES 64, CALIF.

Stepping Tones Records
P.O. Box 64334, Los Angeles 64, Calif.

Send to_____

_____

_____

(please print clearly)

DANCE BOOKS

Current and out-of-print on all phases of dance.

Free catalogues on request

THE DANCE MART
Box 315, Midtown Station, NYC 18

FOR TEACHERS!

COMPLETE MUSICAL SHOWS — original plots — songs — dances — Also, SPECIAL MATERIAL groups, triples, doubles etc. Year round material instruction for teachers and students.

For details visit, write or call CHARLES LOWE 1650 B'way, N. Y. C. CO 5-8973 or SU 7-0500

KATE SHEA

Fabrics & Accessories for dance schools. Everything for your costume needs.

Send for price list

112 West 44 St., NYC JU 2-1734

LABANOTATION

ROUTINES

*DANCE OF THE LITTLE SWANS—*Balanchine* $3.50
THE MINERS' DANCE—*Hugo* 1.25
BETTER DANCING WITH FRED ASTAIRE—*Astaire Studios* 3.50
*BUTTERFLY ETUDE—*Bowman* 2.00
*THE TEDDY BEARS PICNIC 2.00
*THE LITTLE RAG DOLL—*Hallenbeck* 2.00

INSTRUCTION BOOKS

MY FIRST DANCE BOOK— 1.75
THREE R's FOR DANCING—*Books I & II* EA. 2.00
SHORT MODERN DANCES—*Chilkovsky* 2.00
A PRIMER FOR DANCE—*Books I & II* *Hutchinson* EA. 2.50
*16 DANCES IN 16 RHYTHMS—*Shawn* 3.50
MUSIC FOR THE BALLET CLASS—*Kueter* 2.50
Selected musical accompaniments for studio use.

DANCE THEORY—*Textbooks*

LABANOTATION—*Hutchinson* 3.50
PRINCIPLES OF DANCE & MOVEMENT NOTATION—*Laban* 4.25
THE MASTERY OF MOVEMENT ON THE STAGE—*Laban* 7.50
MODERN EDUCATIONAL DANCE—*Laban* 2.50
EFFORT—*Laban & Lawrence* 2.50
MODERN DANCE IN EDUCATION—*Russell* 2.50
HANDBOOK OF KINETOGRAPHY LABAN—*Knust. 2 vols. Eng. Text* 10.00

***MUSICAL ACCOMPANIMENTS AVAILABLE ON STATLER RECORDS**

●

See these at your Dealer or Write for copies of Routines and Instruction Books "ON APPROVAL."

Dept. C MUSIC PUBLISHERS HOLDING CORP.
619 WEST 54th STREET, NEW YORK 19, N. Y.

AT THE THEATRE:

"JUNO"

"ON THE TOWN"

"LUTE SONG"

BY LEO LERMAN

Further discussion of *Redhead* was scheduled for this month's "At the Theatre," but space and ambition to feature *Redhead* lavishly has caused us to postpone comment. Matters in hand now are *Juno*, the off-B'way *On The Town*, and *Lute Song*.

First *Juno*. This big musical is based on Sean O'Casey's hardhitting, compact, bitter play, *Juno and the Paycock*. It has, apparently, every theatrical advantage possible: music and lyrics by Marc Blitzstein; book by Joseph Stein *(Plain and Fancy, Mr. Wonderful, The Body Beautiful*, also many TV triumphs); scenery by Oliver Smith; costumes by Irene Sharaff; orchestrations not only by Mr. Blitzstein, but also by such dance-wise musicians as Hershy Kay and Robert Russell Bennett; direction by Jose Ferrer; star players Shirley Booth and Melvyn Douglas; and dance and musical numbers staged by Agnes de Mille, with Tommy Rall and Gemze de Lappe to lead the dancers. In short, *Juno* has (or by this time it would, perhaps, be wiser to say had) too many theatrical advantages. Basically a small, biting, funny, harrowing musical work, it was inflated to Broadway size and pretensions: thereby it lost its validity.

Our concern, here, is not with what was wrong with *Juno*, the "new musical," but what was right and wrong with Miss de Mille's part in the proceedings. Actually, Agnes de Mille comes off better than most of her colleagues. Grounding her dances in that typical Irish idiom, the jig, the clog, almost her entire contribution is a set of variations of these. True, in the opening her female dancers are given phrases out of Martha Graham's vocabulary, but these are unobtrusive and may be looked on as a bow to the great lady of the modern dance. Miss de Mille has given Tommy Rall a succinct dance of frenzy, a pas de deux (with Gemze de Lappe) of intense feeling. Sometimes she sets the entire company to reeling and jigging blithely and perhaps for too long a time. Sometimes a balletic emphasis seems inappropriate. But all together, Miss de Mille has given us a restrained set of dances quite within the framework of this musical. Her dancers are, of course, magnificent, especially the males. They excel in fast footwork, neat, precise, multistepped. They seem exceedingly long-limbed and wonderfully stylish as they execute Miss de Mille's movements. They and she do owe Irene Sharaff's costumes much, for, in this musical, Miss Sharaff has done a most tasteful job. She certainly does know how to design for dancing.

To sum up: *Juno* is not one of Agnes de Mille's major efforts. It is adequate, better than much of what surrounds it. If only Marc Blitzstein and his co-workers had learned from *The Threepenny Opera.*

Some nineteen years ago American mucical comedy history was made by a show which derived from the most typical American ballet. The ballet was Jerome Robbins' *Fancy Free*, with score by Leonard Bernstein and decor by Oliver Smith. The show was *On The Town*, choreographed by Robbins, score by Bernstein, decor by Smith, book and lyrics by Betty Comden and Adolph Green. Now, in the 1959 revival, at the Carnegie Hall Playhouse, the choreography is by Joe Layton, the show was directed by Gerald Freedman, Mr. Robbins' assistant in the staging of *West Side Story*. There was no Oliver Smith decor, and, of course, there were no Sono Osato and Nancy Walker to enact Miss Turnstiles and Hildy, the female cabbie. The

Jack Mitchell

Wisa D'Orso and Harold Lang in the recent revival of "On The Town."

dancing was pretty much a la Robbins—if not in letter, in intention. But, despite hard work, Mr. Layton's efforts never seemed to jell—lots of running and posturing and acrobatics, some of it well related to the original, but the overall feeling was, unfortunately, amateurish.

This revival of *On The Town* had the impact of a production by a club or a college group who had had the good fortune to retain three professionals in key roles: the three pros, in this case, being Pat Carroll, Harold Lang and William Hickey. Mr. Lang is the dancer in this trio, and whatever Mr. Layton gave him to do he did with his usual style. There is a talented young man named Joe Bova. Wisa D'Orso, Miss Turnstiles, is a very pretty girl whose long elegant lines promise much. But she is not ready to dance a lead in a show off or on Broadway. The triumph of this revival is that *On The Town,* despite time, remains a vibrant, touching musical. It deserves an on-Broadway revival, with all of the attentions such a project implies.

A word about *Lute Song,* revived at the New York City Center by its Light Opera Company. The Sydney Howard-Will Irwin recreation of "the famous Chinese play, *Pi-Pa-Ki,*" with its score by Raymond Scott, was originally produced in New York in 1946. Time has not been as benevolent to it as it has been to *On The Town,* for *Lute Song* is curiously dated. It has a kind of '20s gorgeousness to it. The production at the City Center was actually the chief reason for reviving *Lute Song.* To be seen was Robert Edmond Jones' original decor, and most extraordinary it still is. Our concern, however, is not with the museum quality of the *Lute Song* today, but with the dance in it.

Yeichi Nimura choreographed the show. It is a delicate job Nimura did—friezes of dancers and actors in motion, linking the scenes; several "set" numbers, quite ritualistic; dance phrases here and there to point up or explore stage situations; movement for the large and quite international cast. Nimura's choreography was most appropriate to the general atmosphere of the production. And sometimes it went even further, and for a moment the stage had the flashing beauty of an aviary of exotic birds. *THE END*

Vodka and Shashlik Vodka and Luli Kebab Vodka and Beef a la Stroganoff Vodka Vodka and Cotelette a la Kiev Vodka

Russian Tea Room

lunch · dinner · after-theater supper

where dining is the 8th lively art

150 W. 57 ST · CO 5-0947

NEXT TO CARNEGIE HALL

OPEN DAILY INCLUDING SUNDAY

EDNA LUCILE BAUM

Summer Classes for Teachers & Students Preparing to Teach

Write For Information:

660 North Dearborn Street

CHICAGO 10

Bachelor of Arts Degree with a Major in Dance

Combines professional training with a liberal arts education

JORDAN COLLEGE of MUSIC

Butler University Indianapolis, Indiana

Severo Ballet

SCHOOL and WORKSHOP

for serious students of classical ballet

Phone TEmple 1-7254

4835 Woodward—Detroit 1, Michigan

DE REA SCHOOL OF DANCE

Harriet De Rea — *Ballet*

Al De Rea — *Tap, Jazz & Ballroom*

Wilson Morelli *Ballet and Pas de Deux*

SUMMER COURSE FOR TEACHERS JULY 13 To AUGUST 8

Teacher's Graded Method

Recital Dances

Detailed Notes Included

DE REA SCHOOL OF DANCE

265 S. Western Ave., Los Angeles 4, Cal.

3 Great Events for DMA in '59

Teacher Training Course
July 27 thru July 31

Pre-Convention Ballroom
August 1 and 2

Diamond Jubilee Convention
August 3 thru August 8

Shoreham Hotel, Washington, D. C.

Write for Brochure

Dance Masters of America

MARIE LAURENT LASSEIGNE, President — LEROY H. THAYER, Secretary

601 NORTH DIVISION ST., SALISBURY, MARYLAND

Dance Teachers' Club of Boston (founded 1914)

Affiliated with the Dance Masters of America
Member National Council of Dance Teacher Organizations

17th Annual Training School

Aug. 24-28 New England Mutual Hall, Boston, Mass.
(for young dancers aspiring to be teachers, and for established teachers wishing refresher courses.)

36th Annual Convention

Aug. 31-Sept. 3 Hotel Somerset, Boston, Mass.
(for teachers of Dance)

For further information

Katharine Dickson, Sec., Treas., 21 Concord Ave., Cambridge 38, Mass.

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS, INC.

Sherman Hotel **SUNDAY**
Bal Tab **APRIL 5th, 1959**

Sectional Meetings *to be announced*

SUMMER SESSIONS 3 WEEKS

July 29th thru August 7th, Congress Hotel
Ballroom Workshop Aug. 8th, Sherman Hotel
Aug. 9th thru Aug. 13th, Sherman Hotel

Non-Members invited to write for information and application to join

Previous Normal School and Convention Notes now on sale
Write for Pre-Convention and Brochure 1959

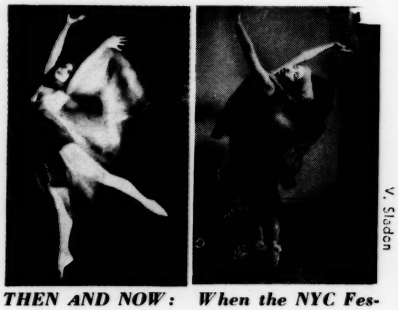
Adele Artinian, President — Edna Christensen, Secretary

Executive Office — Suite 1610 — 32 W. Randolph, Chicago 1, Ill.
Central 6-0422

IN THE NEWS

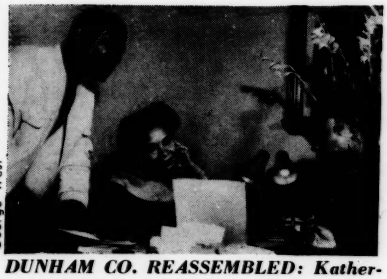
Frances McLaughlin-Gill

NEWLYWEDS: *Allegra Kent, brilliant young New York City Ballet ballerina, and well-known photographer Bert Stern were married Feb. 28 in NYC. The groom's work includes advertising illustrations for Smirnov Vodka and Polaroid Camera. He is currently preparing a film on the Newport Jazz Festival.*



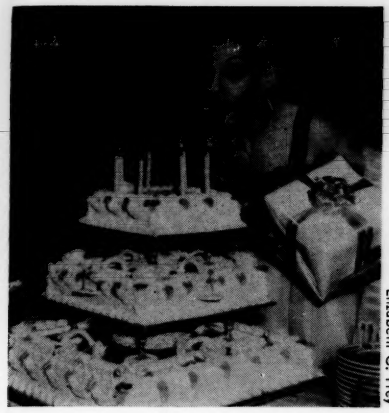
V. Sladon

THEN AND NOW: *When the NYC Festival Ballet, Rex de Vore Artistic Dir., made its debut perf. Feb. 22 at Carl Fischer Concert Hall, one of the works presented was "The Winds," to Rimsky-Korsakov's "Flight of the Bumblebee." The solo was taught to Gloria Bowen, above right, by former Diaghilev soloist Vera Nemtchinova, now a NY teacher, who choreographed and danced it, above left, 1929, in Paris. The original costume was worn at the recent performance.*



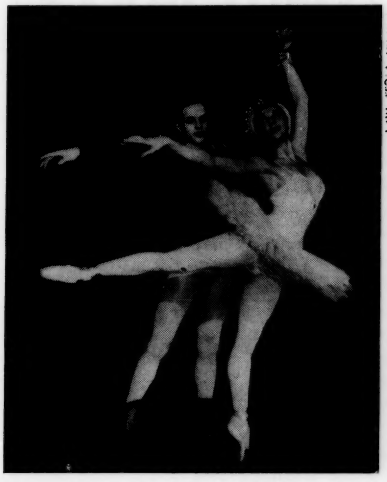
George West

DUNHAM CO. REASSEMBLED: *Katherine Dunham signs Laura Anderson for her latest co. of dancers, singers and musicians at March N. Y. auditions. Looking on is Vonoye Aikens, long a leading Dunham dancer. In May the troupe begins a tour of Europe, and possibly the Middle East, Africa and India.*



Elizabeth C. Frey

DOUBLE GALA: Celia Franca, founder-director of the National Ballet of Canada, blows out the candles on a cake commemorating the co.'s 8th anniversary. Star of the day was Miss Franca herself, for on that evening, Feb. 28, she made her farewell performance, dancing Giselle, in Toronto's flower-decked Royal Alexandra Theatre. At the reception which followed, she received tributes from leading figures in the dance world. She continues as the company's director.



GUESTS: Beryl Grey, former ballerina with the Royal Ballet, made a guest appearance with that co. at Covent Garden, March 2, dancing "Swan Lake" with Caj Selling, lead dancer of the Royal Swedish Ballet, as partner. Andre Eglevsky had been invited to partner Miss Grey, but was unable to accept due to commitments with his Ballet Quartette.

NATIONAL ACADEMY OF BALLET

A non-profit, tax-exempt, educational organization of ballet teachers is proud to announce that

MARY SKEAPING, *M.B.E., will be guest teacher for the*

Summer School for Teachers

JULY 6 - AUGUST 14 — NEW YORK CITY

Faculty: **Mary Skeaping, Thalia Mara, Arthur Mahoney, Hilda Butsova, Thomas Armour, Yurek Lazowski, Marie Grimaldi**

A complete education in classical ballet for the serious ballet teacher. Graded syllabus based on the best elements of the Cecchetti, Russian, and French schools.

SEMINAR

DETROIT, MICH.—MAY 16 and 17

Faculty: **Thalia Mara, Arthur Mahoney, Violette Armand**

For full information on Summer School and Seminar, write:

Sec. National Academy of Ballet, 117 W. 54th St., New York 19, N. Y.

Announcing NADAA's

1959 Conservatoires

LOS ANGELES
July 4th through 10th
Hotel Statler

DALLAS
July 12th through 17th
Statler Hilton

CHICAGO
July 19th through 25th
Hotel Sherman

BOSTON
July 27th through Aug. 1st
Bradford Hotel

NEW YORK FIRST WEEK
Aug. 2nd through 8th
Hotel Roosevelt

NEW YORK SECOND WEEK
Aug. 9th through 15th
Hotel Roosevelt

ALSO, THERE WILL BE A SEPARATE 6-DAY STUDY SESSION FOR STUDENTS 12 YEARS OR OLDER AND ANOTHER SEPARATE SESSION FOR STUDENTS WHO ARE 9, 10 AND 11 YEARS OF AGE.

NATIONAL ASSOCIATION OF DANCE & AFFILIATED ARTISTS, INC.

1920 W. Third Street, Los Angeles 57, Calif.

THIRD ANNUAL WORKSHOP
in
DANCE THERAPY
conducted by
MARIAN CHACE
JUNE 8-26
For Applications write
Dance Therapy
Turtle Bay Music School
244 East 52 St., N. Y. 22
PL 3-8811
Mondays thru Fridays 9:45 — 5 daily
Fee: $85. (few partial scholarships available)

STEFFI NOSSEN SCHOOL
of Westchester
CHILDREN TEEN AGERS ADULTS
Master Classes
3 Winged Foot Drive, Larchmont, N. Y.
TE 4-0785

NINA COPPOLA BALLET
School & Company
YUcca 2-0941 Santa Fe
740 Galisteo New Mex.

For
Complete Ballets — Novelties in Ballet & Tap — Pantomime — Modern Dance — Hindu — Jazz — Baby Dances
Write:
KATHLEEN KAVANAGH
Johnstown, N. Y.

EVA VARADY ROUTINES
Mean PROGRESS leading to SUCCESS
BALLET • TOE • CHARACTER
ACROBATIC • TAP • MODERN
MUSICAL COMEDY • NOVELTY
Teachers write for List
Carnegie Hall, New York 19, N. Y

For Teaching and Recital Material Write For or Consult Your
CHALIF
Descriptive Catalogue
CHALIF PUBLICATIONS
P. O. Box 224 Chatham, N. J.

The Technique of
Spanish Dancing
and Zapateados (heel clicks)
$3 post paid, (No C. O. D.'s)
NICHOLAS TSOUKALAS
728 Lawrence, Detroit 2, Mich.

THE NAME DROPPER

Pity the dance historian of 2059. Poking through the archives, he might be misled into believing that all the dance stars of our day were Indians from Oklahoma. Chauvinism prompts this archives-fixer to record here some of the produce of his own region, the State of Washington. Risking sectional strife, we point out that the damp climate of the Pacific Slope has been marvelously conducive to the growing of dancers.

We pass proudly but lightly over the marginal cases — like that occasional buck-and-winger Bing Crosby; like that mistress of a mean Charleston, Carol Channing; like the Hovick Sisters, alias Gypsy Rose Lee and June Havoc. We can't rightfully claim Gene Nelson; at the age of 4 he bolted Seattle for Santa Monica. But Washington-trained was a musical comedy gal named Harriet Lake, who later turned into Ann Sothern. The Pacific Northwest was an early-days stamping ground of Edith and Dick Barstow. And Martha Wright, the Evergreen State's answer to Mary Martin, can hold her own in dance.

Legitimately ours is Margaret Petit, Leslie Caron's mother, who went from the Mary Ann Wells School to fame in the Follies. Also we're most proprietary about modern dance luminaries Merce Cunningham, Nelle Fisher and Bonnie Bird; about theatre-movie-ballet dancers Tommy Rall and Marc Platt. Out at the U. of Indiana there's dancer-teacher Gilbert Reed; on Manhattan's 56th St. there's ballet instructor Caird Leslie.

Pied Piper Robert Joffrey led a whole parade of dancers eastward to Broadway, *e.g.*, Francoise Martinet and Gerald Arpino. In *West Side Story* is a Ballet Theatre alumnus, Bill Guske, the pride of Spokane teachers Natalie and Lloyd Warner. Heading the Birmingham Civic Ballet is expatriate Richard Englund. And ballet mistress of the Metropolitan Opera is Washingtonian Mattlyn Gavers.

In B'way Playbills, on TV credits, and in ballet souvenir programs we find such names as Mary Heater (today Mrs. Michael Kidd), Frank Hobi, William Weslow, Shirley Haynes, Gwen Barker, Pat Peters, Kaya Sundsten (now Mrs. Burgess Meredith). And so on and on.

Having said this in print, we will now flee from the onslaught of partisans from other states, and from the Washingtonians we've left out. *DONALD DUNCAN*

Attention Teachers!
Russell Records
Tapco Taps
Business Stationery
Dance Routines
Ballet Barres
are all
available from
Russell Records, Inc.
P.O. Box 328, Dept. D-4, Ventura, Cal.
(Free catalogs and Teacher discount prices sent upon request)

NEW IDEAS
VOCALS ★
For Pre-Schoolers
OH, YOU BEAUTIFUL DOLL
WHO'S AFRAID OF THE BIG BAD WOLF
SING A SONG OF SIXPENCE
TAP BARRE ★
EXACTLY LIKE YOU
BABY BALLETS ★
GLOW WORM
GINGERETTE
NOLA
●
VELMO RECORDS
nineteen twenty w. third st.
suite one o'five
dance mart
los angeles 57, calif.

IS IT POSSIBLE TO HAVE

A PERMANENT RECORD OF DORIS HUMPHREY'S WORKS?

Can it be done? Is it possible that there really would be enough public support to give the late Doris Humphrey a tribute that would, as John Martin has recently said, "insure that the marvelous creative work that she has given us be in some form where it can outlive the limits of our time?"

Can it be done? The Doris Humphrey Fund Committee says "yes." It believes that, with the help of the public, the major works of Doris Humphrey can, at this time, be permanently recorded in Labanotation or on film—and, in some instances, in both media. (The Doris Humphrey Fund Committee consists of Martha Hill, of the Juilliard School of Music; Genevieve Oswald, New York Public Library; Nona Shurman, Dance Notation Bureau; Lydia Joel *Dance Magazine;* Louis Horst, *Dance Observer;* Anatole Chujoy, *Dance News;* Committee Chairman Walter Terry, *New York Herald Tribune.)*

With the financing of these projects in mind, the Committee invites contributions from those who have been enriched by studying with Miss Humphrey, from those who have experienced her dances as audience, from those who believe that now, at last, when we have the methods to perpetuate the creations of a major artist, it is our moral obligation to use them, so that Doris Humphrey's dances will not meet the same fate which has consumed the dance of the past.

It is the hope of the Committee that approximately twenty-five thousand dollars may be collected by the year's end. It is its aim to centralize all information about what notation and film records are already available; make decisions about expenditures of funds; select works to be recorded; and collaborate in discussions with donors who wish to earmark their contributions for a specific project.

The New York Public Library has kindly agreed to accept all contributions to the Doris Humphrey Fund. The NYPL Dance Collection already has an extensive Humphrey, and Humphrey-Weidman, collection of still photos, clippings, programs and memorabilia, and will preserve existing and projected records, offering central headquarters for research.

Readers everywhere are requested to let the Doris Humphrey Fund Committee know at once, c/o Miss Oswald at the New York Public Library, of any private films they know of taken of Miss Humphrey and/or her company at any time during her career. Even very brief segments may be very important. Film material turned up in this way will be duplicated at the Library, original material safely returned to the owners.

Among the works to be considered in the near future for filming and/or notation: *Water Study, With My Red Fires, New Dance, Passacaglia, Lament for Ignacio Sanchez Mejias, Day on Earth, Ritmo Jondo, Ruins and Visions, Dawn in New York.*

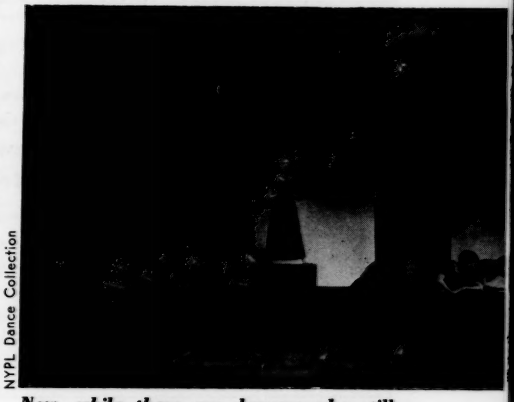
Already several schools and organizations have made commitments to the Fund: *e.g.,* the New Dance Group is contributing $300 for the Labanotating of *Day on Earth,* and the Westchester Dance Council will hold a benefit on May 15 at the Scarsdale Jr. High School to raise funds for the notation of another work.

All our readers are urged to personally contribute, to arrange benefits and special evenings, or use whatever other ingenious methods they can devise, to help bring to fruition, for now and the future, the plans for a permanent record of the works of Doris Humphrey.

Contributions are to be made payable to "The N.Y. Public Library Doris Humphrey Fund," and sent to Genevieve Oswald, Curator, Dance Collection, N.Y. Public Library, 5th Ave. & 42nd St., NYC.

NYPL Dance Collection

Doris Humphrey and her mother, 1905.



NYPL Dance Collection

Now, while there are dancers who still remember Humphrey works no longer in active repertory (like "Dances for Women," above) or while the dances are still being done (like "Life of the Bee," below), is when we must salvage these works for the future.

MIDWEST

8th DANCE CONVENTION

"That Friendly Convention"

JULY 6 – 10

WICHITA, KANSAS • BROADVIEW HOTEL

Faculty:

Robert Bell
Buster Cooper
Dorothy Flory
Danny Hoctor
*Bob Kimble
Joan Reeder
Renate Schmitz

Student Classes

Inquire about our Family Plan Dance Convention at a resort in Minnesota July 28 - 29 - 30

** Guest Teacher from DEA*

Write: Aline W. Rhodes, 320 N. Erie, Wichita, Kansas

AMERICAN SOCIETY OF TEACHERS OF DANCING

Oldest Dance Society organized 1879

Member of The National Council of Dance Teacher Organizations

81st Annual Convention

Hotel Astor New York August 9-14

**Faculty:*

Brownee Brown — Adv. Tap
Paul Draper — Tap
Bob Hamilton — Modern Jazz
Joseph Levinoff — Character
Lillian Moore — Point work
Edith Royal — Children's Ballet
Jules Stone — Tap

** Others to be announced later.*

Qualified non-member teachers accepted for Convention in order of application

For Info: Louise K. Bailey, Secretary, 126 No. Fairmont Ave., Pittsburgh 6, Pa.
President: Aline Baer

DANCE MASTERS OF AMERICA

New York City Chapter

One Day Material Session

Sunday, April 19, 1959 — Edison Hotel

47th St. & Broadway, New York City

From 9:00 A.M. to 5:00 P.M. — Registration 8:30 A.M.

ALL STAR — FACULTY

Hilda Butsova—*Ballet*

Patricia Bowman—*Ballet*
Jack Stanly—*Tap*
Ernest Carlos—*Tap*
Buzz Drake—*Modern Jazz*
Lillian Sealey—*Children's*
Pedro & Oga—*Ba Ba Re*
Bob & Doris Belkin—*Contest Cha-Cha*
Franc Peri—*Tango & Mambo*
Frank Calabria—*Paso Doble*
Dorothie Howell—*Rumba*

Session open to all Dance Teachers, Their Assistants and Advanced Students over 16 years of age

For Information White:

EARL ATKINSON, President
719 E. 32 St. Brooklyn, N. Y.

EVA VARADY, Sec'y-Treas.
28-42 31 St., L.I.C., New York

REVIEWS

Les Ballets Africains; Paul Draper, Ruth Currier & Co., Pauline Koner & Co.; James Waring & Co.; Contemporary Dance Productions; Hebraica Dance Program; Midi Garth.

BY DORIS HERING

Les Ballets Africains de Keita Fodeba
Martin Beck Theatre
February 16-March 28, 1959

Keita Fodeba, Artistic Director of Les Ballets Africains, is quite solemn about the authenticity of his company's repertoire. In the Playbill he writes, ". . . it has been our constant care to avoid leading the audience into error in presenting to them a picture of a fictitious Africa." But despite this stated solemity of purpose, the mischievous shadow of Josephine Baker and her demi-world has stretched across his staging of the dances of Soudan and adjacent regions. And so the program seemed constantly to swing between the unself-conscious intensity of true primitive dance and the body-awareness of pseudo-primitive dance.

But if one was selective, taking with a grain of salt the dances with girls' costumes purposely slipping down or shoulder lines dipping, there were many rewarding moments. We especially enjoyed the brief musical interludes taking place before the curtain and alternating with the production numbers.

A tall man named Kandia, garbed in a long white gown, sang in a loud, clear tenor that filled the theatre with plaintive sound. A musician named Daouda Diabate plucked a deep-bellied stringed instrument called the cora that sounded like an old-time barroom piano being playd in the open air.

The "staged" numbers were provided with settings by Bernard Daydé that made clever use of repeated thematic elements—bunches of raffia, sheets of bamboo, bits of burlap, animal skins—arranged in attractive hanging patterns. They provided the company with ample dancing space.

In works like *Danse de Feu*, with its deep plunges, foolhardy fire eating, and torch brandishing—or *Zangbeto*, in which warriors bounded relentlessly about a lone girl—or *Dounoumba*, with its mountainous jumps by Mamoudou Keita and Kante Facelli — the dancers (especially the male

Members of Les Ballets Africains accompany their fellow-dancers on the cora.

contingent) proved powerful technicians.

And in *La Culture* and *Lions et Panthères* they proved to be remarkably convincing actors. *La Culture* began as a peaceful scene in which the members of a village sang and cultivated the ground. Suddenly a giant man (Diely Bakar Sissoko) fell stricken. A witch doctor (Aliou Sissoko) gestured above his writhing body. The singing became sadder, and one felt the inevitability of tragedy. The victim died in a woman's arms, and as she bent over him weeping, the company turned and slowly walked upstage, still singing, but now with the mournfulness of baffled children.

In violent contrast was *Lions et Panthères.* Led by a fierce creature (Italo Zambo) in a white mane, a group of men portraying lions burst upon the stage, roaring, lifting their arms in predatory fashion, and conquering a group of women reaching to them from the ground. The atmosphere was a strange one, both ferocious and deeply erotic, in some ways reminding us in its duality of a Tamayo painting.

Our only regret was that more of the program did not retain this emotional sincerity, instead of casting a wary eye upon the needs of the "tired business man."

Paul Draper; Ruth Currier and Company; Pauline Koner and Company
92nd Street "Y"
February 22, 1959

At the outset, we found ourselves wishing that all dance programs could begin in the same fashion as this one. For Paul Draper first stood in tranquility upon the stage. He seemed to be summoning the audience into readiness. And he launched into a Couperin *Allegro* — light, ordered, elegant. His exquisitely detailed *Sonata for Tap Dancer*, which followed, seemed to expand the mood of rhythmic sharing.

But then the mood was spoiled. He did encores. He chattered. He dressed on stage. He engaged in his familiar "show business" antics — charming on his own pro-

(Continued on Page 84)

DEA

Dance Educators of America

in NYC—dance capital of the world

presents summer highlights

July 6th to 16th	Training School for Dance Teachers
July 17th to 18th	Pre-Convention Ballroom Course
July 19th to 24th	27th Anniversary Convention
July 20th to 24th	Student Convention

PARTIAL LISTING OF "DEA's 1959 FACULTY"

BALLET
Robert Joffrey
Gertrude Hallenbeck
Stanley Herbertt
Joseph Levinoff
Muriel Stuart

TAP
Buster Cooper
Danny Hoctor
Skip Randall
Jack Stanly
Jules Stone

MODERN JAZZ
Matt Mattox
Buster Cooper
Georgia Deane

CHARACTER
Yurek Lazowski

CHILDREN'S
Bob Kimble
Mary Alpha Johnson
Mary Jane Brown

MUSICAL COMEDY
Ruth Cater

ACROBATIC
Willis Wylie

PRE-SCHOOL
Mary Jean Brown

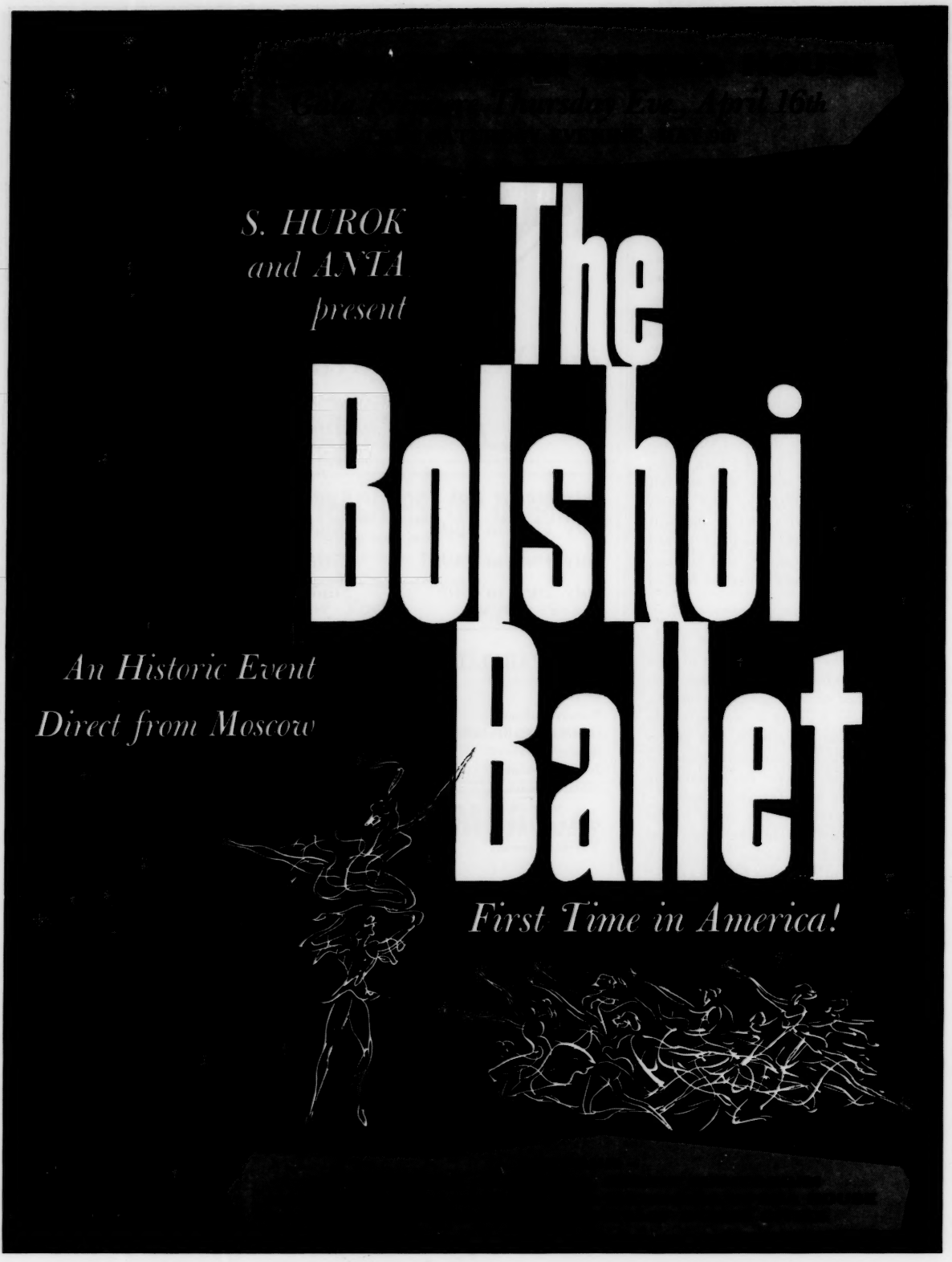
MODERN
Osgood & Morris

BALLROOM
Marg & Jim Clelland
John & Bonnie Lucchese
Jo Nobles
Franc Peri
Margaret Powell
Nino & Helen Settineri
Katherine Sheehy
Martin Sterney
Basil Valvasori

For further information write:

Dance Educators of America, Inc.

Viola Kruse, Sec'y-Treas., 46-31 193 Street, Flushing 58, N. Y.


S. HUROK
and ANTA
present
The
Bolshoi
Ballet
An Historic Event
Direct from Moscow
First Time in America!

DANCE MAGAZINE'S ANNUAL AWARDS

presentations made at gala reception

A greeting of welcome by DANCE Magazine's Lydia Joel opened the presentation ceremonies at the Feb. 13 Annual Awards Reception. On the podium, l. to r., Rudolf Orthwine, Gene Kelly, Miss Joel (hidden behind her are Igor Youskevitch and Vera Zorina), Robert Saudek, Alicia Alonso, John Martin and Jean Gordon.

A highlight gathering of the dance world each season is the reception for the presentation of DANCE Magazine's Annual Awards. This year's ceremonies, on February 13 at the New York Athletic Club, brought together 250 notables of the arts who joined in the tribute to the 1958 winners. The magazine's trophies, abstract sculptures in silver, honored Gene Kelly, Alicia Alonso, Igor Youskevitch and, posthumously, Doris Humphrey.

Mr. Kelly, Miss Alonso and Mr. Youskevitch flew in from California especially for the occasion, and Merchant Marine Capt. Charles Woodford, Miss Humphrey's husband, was in New York between voyages, by good fortune, and thus able to accept the award for his late wife. John Martin of "The New York Times," dean of American dance critics and observer of the U.S. dance scene for nearly three decades, spoke about Miss Humphrey.

During the presentation the winners were seated at a flower-decorated table of honor in the center of the club's banquet room. With them were the speakers of the afternoon, along with Rudolf Orthwine, Jean Gordon and Lydia Joel, Publisher, Associate Publisher, and Editor-in-Chief, respectively, of DANCE Magazine.

Miss Joel introduced Robert Saudek, the brilliant young originator and producer of NBC-TV's Omnibus, which presented "Dancing is a Man's Game" on December 21, the program for which Gene Kelly was cited. Miss Joel pointed out that twice before Omnibus has been included in DANCE Magazine Award honors. In 1954 the program itself won a trophy. In 1956 Agnes deMille was honored for her two ballet programs on Omnibus. Mr. Saudek spoke about television's role in bringing the arts, and especially dance, to the vast millions of video viewers across the country.

Next Miss Joel presented to the guests the gracious and beautiful mistress of ceremonies of the day, Vera Zorina. The ballerina-turned symphonic narrator has in recent years made a number of distinguished recordings and concert appearances with major orchestras as interpreter of the poetic text for such musical works as Stravinsky's "Persephone" and Debussy's "Martyrdom of St. Sebastien.

Following is a slightly abbreviated text of the presentations:

Robert Saudek:

Ladies and gentlemen, I can't really imagine why I was asked to come here today—when it would be possible for you to have men of grace (not to say Kelly) . . . I remember seeing, as I was driving with my family through a small New England town, a sign across the street which read "Annual Strawberry Festival —Welcome." Beneath it, it said: "Due to the drought, prunes will be served." For me to appear among you must give you the feeling I had that day . . .

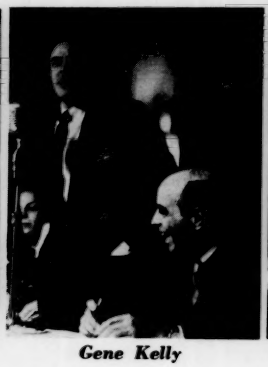
In speaking about what I think the dance means and can mean to the TV audiences, I speak as a neophyte in that field—not as an expert. I know that the audience tends to be, at least in our case,

(Over)

Award winners Gene Kelly, Alicia Alonso and Igor Youskevitch hold the abstract sculptures in silver (designed by Rudolf de Harak, executed by Ed Weiner) with which they were presented before a group of several hundred dance notables.

Mistress of Ceremonies Vera Zorina delighted everyone with her witty and informative introductions.

Robert Saudek

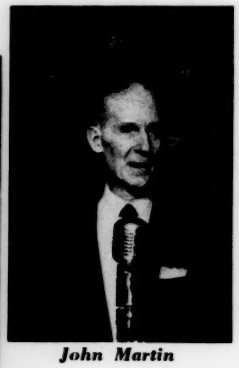


Gene Kelly

Igor Youskevitch

Alicia Alonso

Patrick Adiarte, of "Flower Drum Song," brings roses to Alonso and Zorina at the ceremony's conclusion.



John Martin

in the magnitude of about 20 million people on a Sunday. I know how many of them can live in what we call, with some apprehension, "Clickville." They live out there in their own private worlds, can at any moment during a program, without embarrassment, simply click off the set.

The answer which appeals to me most about dance and TV is that we take the people as we find them—in the numbers in which we find them, and hope to catch and hold all of them. How to do that? I suppose it could be said that to try to take dance out of the concert hall, out of the customary situation in which it's found, is the first thing you have to do, because it must relax people who are not otherwise particularly tutored in the field . . . It's asking too much to expect to throw formal dance at such numbers of people—it must be sneaked in, or slid in. Otherwise, it is arrogance on our part on a very grand scale . . .

You may recoil in disbelief if I tell you that the December Omnibus program on dance on which Mr. Kelly appeared had its incidence some decades ago on a grassy hillside in the city of Pittsburgh. It happened one spring afternoon that two 12-year-old boys faced each other for the first time in their lives. In the course of that mutual scrutiny, they found a stately challenge, a formal acceptance—and combat ensued. Fists flew and they rolled down the hill, and finally stopped in exhaustion. After Gene let me up, we shook hands and decided to become fast friends —and we made a date which we sealed that day with destiny.

In high school I knew Mr. Kelly. He was a tumbler. He appeared in assemblies on Friday afternoons. He occasionally danced and generally showed off in public. By the time he graduated he had cut quite a figure. He was a member of the National Honor Society (which I was not), he was editor of the school paper, he played volleyball, and he was social chairman of 12-A and 12-B.

The years went by, and I came on to New York, where I got involved in show business and eventually TV. I began to

PHOTOS BY JACK MITCHELL

rub elbows with the great, became a name-dropper and a table-hopper. I inked pacts with some of the finest names among matinee idols. And I followed the movies—*Gone With the Wind, Anchors Aweigh, An American in Paris, Marjorie Morningstar.* I began to wonder what ever happened to that talented juggler and tumbler whose name was Eugene Kelly. Curiously enough, about a year ago I was riffling through an issue of *Billboard* and ran into a small ad in the back which carried his name. A modest little ad, but I did answer it, and I said, "Eugene, how would you like to break into show business?" And he said "It would be like thrilling" . . He came East, and you know the rest. He went on Omnibus. And if I had any prediction to make, it would be that he has a great career ahead of him. I join you all in wishing him well today.

Vera Zorina:

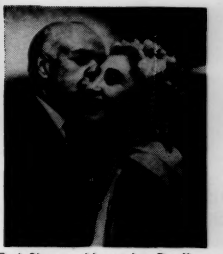
Dancing is really a magnificent obsession. One can see it take hold in the serious little faces of the girls who tenaciously learn a profession which will give fame and worldly return to very few. It is a life of hardship and unrelenting discipline. It is a life of inner drive toward perfection, whose ultimate goal lies in total control of the body, to make it do difficult, complicated and beautiful movement. That is where happiness lies, and greater happiness still when that achievement is recognized and appreciated . . .

And yet, that happiness is almost a private affair. That joy of having danced well, of having achieved what one set out to do, is the reward for all the tedious hours of work. I know of no other work which requires such unrelenting practice. One has to have passion and fanaticism. You see it reflected in the faces of the very young students—sometimes so visibly that you silently salute the future dancer.

The dancers we honor today all have that in common: the passion, the fanaticism, the self-discipline. But they also have one other thing in common—parenthood. Surely this must have a meaning—the touch of life in its greatest expression, giving the ultimate fulfillment and perpetuation to men and women and, by

(Over)

Jose Limon, Lucas Hoving, Gene Kelly

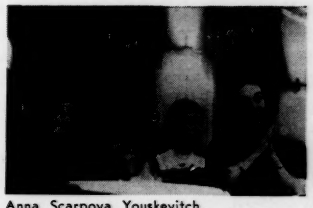

Ted Shawn, Alexandra Danilova

Helen Tamiris, Walter Terry

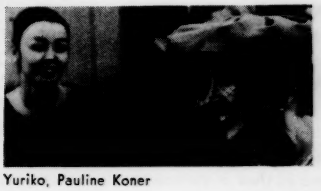
Paul Draper, Violette Verdy

Capt. Woodford, Jose Limon, Martha Hi

Mrs. H. C. Kelly, Fred Kelly


Anna Scarpova Youskevitch, Maria Youskevitch, Lucia Chase

Robert Joffrey, Jo Anna


Yuriko, Pauline Koner

Mrs. Purie Adiarte and son Patrick

Gene Kelly, Jean Gordon

Rachel Yocom, Thalia Mara, Hilda Butsova

Dick Button, Geoffrey Holder

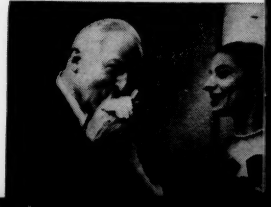
Carmen de Lavallade, John Hershberger

Genevieve Oswald, Lillian Moore
Al Pischl, Mary Terrana

Tillie Losch, Richard Pleasant
Rudolf Orthwine, Alicia Alonso

Alex Fisher, Ruth Harrison

Maria Gambarelli, Ted Shawn, Gene Kelly



doing so, enriching life and creating greater bonds with other earthbound creatures.

Zorina Makes Award to Humphrey:

The first of these awards is a posthumous one—a tribute to one of the truly great figures in American modern dance: Doris Humphrey, who died a month and a half ago. It is not a memorial to her death, but rather a tribute to her life. The citation reads: *To Doris Humphrey, for offering to the American dance her priceless personal gifts of daring, intellect, faith and literacy.*

The award will be accepted by Miss Humphrey's husband, Captain Charles Woodford.

Zorina Introduces John Martin:

To speak of Miss Humphrey there is someone here who watched her career with an eagle eye. Mr. John Martin, Dance Critic of *The New York Times.*

John Martin:

It seems to me that this award to Doris Humphrey is a singularly happy one. And for two reasons. One is that it means that Doris has now won all three of the dance awards. And that is really a record—nobody else has done so. And nobody else has so roundly earned such recognition. The second reason that I think it's important is the timing of it. I feel it is a very simple, ordinary, unaccented way of expressing a confidence that art endures. There are no time limits on such things. We don't sing threnodies about Bach—we accept his work as part of our tradition.

In the same way we accept Doris Humphrey's work as something that is part of our tradition. It has no beginning and no end—it simply exists. As a matter of fact, it exists very actively in the repertoire of José Limón, of the Juilliard Dance Theatre, and in the joint memory of a great many dancers who have appeared in other works that are not now being performed.

It seems to me that there is still one more award that can be made to Doris, and that we all must make. That is to insure that her works, this marvelous creative work that she has given us, be in some form where it can outlive the time limits in somebody's active repertoire. In other words, that it be written down, the way the music of Bach is written down. Other work is already in the process of being preserved. We must see (and it's a matter only of money—but surely there's enough money in the world for important projects) — we must see that this great work of Doris' is salvaged while it's still salvageable, while it still lives in the memory of a great many dancers who have appeared in it. And that would be the real culminating dance award of her great career.

It's foolish to praise the works of Bach in the same sense. They speak for themselves. They belong to us, now and forever. And that is why this award to Doris Humphrey is so auspicious, as I see it.

Zorina Makes Award to Kelly:

Gene, Mr. Saudek spoke so beautifully about you that I am not going to tell more about your life in Pittsburgh, your career, etc. But I would like to read a letter from Vic Seixas, the great tennis player, who could not be here today:

"I would appreciate very much your extending my congratulations to the award winners — most especially to my good friend Gene Kelly, a true gentleman and, as we would say, the real pro in his field. I shall always consider it a privilege and a real pleasure to have had a small part in the Omnibus show which Gene so wonderfully projected to millions of people."

We need dancers like Gene Kelly. He's the product of another kind of American dance. I remember seeing him first as Pal Joey and becoming an instant admirer; then, meeting him in Hollywood after a preview of one of his first shows. He was then in the Navy, and was rather dismayed at the sudden torrent of fans surrounding him . . . As a great star he has used his power wisely, for he had the courage to produce and dance in *Invitation to the Dance.* Surely, films like these don't just happen. He must have needed a force of conviction in the face of more timid souls —and it was beautiful. Also, what a blessed fellow he is to have been able to become a choreographer and director as an extension of his great talent. Congratulations, also, to Gene's mother, who is with us today, for giving us Gene Kelly. And that's Gene's brother over there, too.

DANCE Magazine's citation reads: *To Gene Kelly, whose universal appeal on film, stage and TV has made a public of many millions aware that dancing can be a man's game.*

Gene Kelly:

I'm really honored. Little did I know, Bob Saudek, when I beat you up in Pittsburgh, that all this would happen. I brought my family along because I thought maybe Saudek would create trouble again . . . It's the great American story, I guess. Saudek didn't make the Honor Society, he wasn't on the paper, and he couldn't get good grades—and I'm working for him . . .

It was suggested that I talk about the idea of "dancing is a man's game." I can dismiss that very quickly — because I've said it. Saudek here, with all his mallarkey, got me to do it—he knew I had it on my mind, that I wanted to make an attempt to influence younger boys, adolescents, to take up dancing. And a lot of dancing teachers have written in to say that it has had a good effect. I hope so.

As long as I have to say something, I will. And it's this: I'm here, you know, with a "long-haired" group today. And there's nothing out of place. There's a terrific thing that's been happening in America in the last ten or fifteen years—it's the great overlapping in all the dance forms. I think this is important . . . The other countries (and I go to them quite a bit) still retain a good deal of snobbishness. Not that we don't here—we do in all the arts. But in the other countries this attitude in the dance is very marked. A person who is in the Paris Opera Ballet or in the Royal Ballet in London won't do a musical comedy. In America such barriers have been broken down, and hap-

(Continued on Page 62)

THE BOLSHOI BALLET AT HOME & ABROAD

Galina Ulanova, the Mayor of Munich, and Raissa Struchkova pose for a photo in Munich's Town Hall last summer.

Never before has the United States had a visit from a ballet company of 200; never before, in fact, have we had a full ballet company from Russia; never before has a ballet audience been asked to pay fifty dollars for a single box seat at a non-benefit premiere, and fifteen dollars for an orchestra seat on any other night (it's costing sponsors S. Hurok and ANTA $145,000 a week to present the Co. at the Metropolitan Opera House); and hardly ever before has there been as much excitement over the arrival of any ballet company.

The Bolshoi Ballet is stirring up a storm of popular interest. *Life Magazine* recently ran a nine-page story on the company, with color photos by a photographer sent to Russia especially for them; *The New York Times* found it front-page news when *Stone Flower* was announced as being added to the U.S. repertory; and the box office is flooded with requests for tickets despite seemingly prohibitive prices.

The Bolshoi Ballet, one of the world's great companies, is scheduled to arrive from the USSR on April 12 for an eight-week season in the U.S. It will be at the Metropolitan Opera House from April 16 through May 9, and then on a tour of several cities, including Los Angeles and Washington.

Its repertory will include four full-length ballets: *Romeo and Juliet*, *Swan Lake*, *Giselle* and *Stone Flower*. There will also be two programs, called "Highlights," consisting of excerpts and short dances.

The list of ballerinas scheduled to come is headed by Galina Ulanova and includes Raissa Struchkova, Liudmila Bogomolova, Marina Kondratieva and Nina Timofeyeva. The male contingent is headed by Yuri Zhdanov, Nicolai Fadeyechev, Georgi Farmanyants, Boris Khokhlov, Yuri Kondratov, Alexander Lapauri, Gennadi Lediakh, Vladimir Levashev, Yaroslav Sekh.

Also travelling to the U.S. will be Leonid Lavrovsky, principal choreographer, Yuri Faier, principal conductor, Vadim Rindin, principal designer, and Gennadi Rozhdestvensky, conductor.

Small groups from the Bolshoi Ballet have appeared fairly frequently throughout Europe in recent years. A full company, however, has danced outside the Soviet Union only three times in its two-centuries old history—in London in 1956, in Paris in 1958, and last summer in Brussels.

The appearance of the Bolshoi Ballet in the United States, whatever political significance it might have—and we hope with all our heart it will be salutary—is an artistic event of the greatest importance.

We believe that dancers the world over are people of goodwill tied together by a passionate interest in and devotion to their art. We have no doubt that the sharing of experiences, the inevitable give-and-take of such a meeting, must stimulate mutual growth and understanding. This is an historic visit. To our visitors, our hand in welcome.

Lydia Joel

(Over)

GEORGI FARMANYANTS, weary-looking and intense as he takes motion pictures on the boat ride on the Starnberger Sea (between Munich and the Austrian border, within sight of the Bavarian Alps). The trip, arranged for the group after their appearances in Munich, brought them, along with members of the Munich Opera Ballet, to Starnberg for dinner. Farmanyants, a 1940 graduate of the Bolshoi School, and listed among the principal dancers to be coming to the U. S., is noted for demi-caractere work.

Below: ALLA SHCHERBINYA, youngest of the Russian dancers on the German expedition, sits behind a passing plate in the Restaurant des Undoza-Bades. From the glasses set before her, it appears that a beer testing was on.

BOLSHOI BALLET: ABROAD

Photos by Ernst Berr-Alpha

Opposite: The Bolshoi's esteemed prima ballerina assoluta, GALINA ULANOVA, and her husband, VADIM RINDIN, principal designer for the Bolshoi Ballet. Ulanova has not been in the best of health in recent years, and performs in Moscow sometimes as little as once or twice a month.

Born in St. Petersburg (now Leningrad) in 1910, she graduated from its Imperial Ballet School in 1928 and danced at the Kirov Theatre there until 1944, when she was transferred to the Bolshoi. An extraordinary servant of her art, Ulanova has been showered with official honors, including the Stalin Prize in 1946, and is without question recognized as one of the world's supreme artists. Her sensitive musicality, the seeming effortlessness with which she moves, and her genius as an actress all help convince her entranced audiences that dancing is a complete and natural state of being.

Ulanova's specific appearances in the U.S. season are, at the present time, unannounced, although it is definite that she will perform.

(Over)

The photos on pages 35-39 were taken in and around Munich last summer when a contingent of dancers from the Bolshoi troupe gave several performances in West Germany, appearing in Munich as part of that city's 800th anniversary celebration.

TATIANA BIRIUKOVA and other members of the Russian co. on the dock at the Undoza Baths in Starnberg. The 2 seated dancers, at left, are members of the Munich co.

LYDIA STEIN and BORIS NIKIFOROV, in dark glasses after a swim, enjoy a magnified view of the Starnberger Sea.

Photos by Ernst Berr-Alpha

RAISSA STRUCHKOVA and ALEXANDER LAPAURI, husband and wife and both major artists in the Bolshoi roster, as photographed in Munich. Struchkova, a 1944 graduate of the Bolshoi School and an Honored Artist of the USSR, is noted for her brilliant technique, great intensity and excellent sense of line. She appears very often in Ulanova's roles. When the Bolshoi appeared in London, there were many who said they found her performances more exciting than those of Ulanova. Struchkova will probably be seen in the U.S. as Juliet, the Swan Queen, and Giselle.

Lapauri, who graduated in the same class as Struchkova, is strong, musical and handsome, and is considered a perfect partner. He is especially outstanding as Paris in "Romeo and Juliet."

(Over)

***THE BOLSHOI THEATRE:** Built in 1825, the elegant Bolshoi Theatre, seen above under winter snow, overlooks Sverdlov Square. Its plush and gilt interior, right, always has a festive air despite simple dress of audience.*

BOLSHOI BALLET: AT HOME

The Bolshoi Theatre is aptly named, for *bolshoi* means "big" or "grand." An imposing structure, dating from Czarist days, it is the showplace of the city, and its magnificent ballet company is the showpiece of the nation.

The dance being an international language, and the Bolshoi Ballet the pride of the Soviet Union, every important happening in Moscow is celebrated with a Gala Performance at the Bolshoi. The rank of a visiting dignitary can be fairly accurately estimated by the show presented to him. A trade delegation from one of the more obscure Chinese republics may rate a run-of-the-mill performance, but the president of a good-sized satellite will be honored by a presentation of Ulanova in "Giselle."

Everything about the Bolshoi is conceived on a grandiose scale. It seats only 2,200 people — no more than a number of other opera houses — but it maintains

(Continued on Page 67)

***GISELLE:** The Bolshoi's version of "Giselle" is fairly close to that danced by American companies, although the Russians place greater emphasis on forceful development of the dramatic theme. Raissa Struchkova is seen below as Giselle.*

Photos by Howard Sochurek © 1959, Time, Inc.

SWAN LAKE: *The sweeping, undulating arms and supple spines of the Soviet dancers are used to full effect in their "Swan Lake," described by ballerina Maya Plisetskaya as "the zenith of Russian classical choreography." Staged by Alexander Gorsky, a contemporary of Fokine's, in 1911, and recently revised by Asaf Messerer and Alexander Radunsky, the Boishoi "Swan Lake" is said to differ widely from the earlier version, by Petipa and Ivanov, usually seen in America.*

SPARTACUS: *The tremendous impact of Igor Moiseyev's spectacular ensemble of folk dancers in America last season, has aroused special interest in his choreography for "Spartacus," the story of a slave who led a revolt of gladiators against imperial Rome. Nevertheless, the United States will not see "Spartacus" this spring. Premiered last year, Moiseyev's full-length ballet proved too daring and controversial for Soviet critics, accustomed to more conventional choreography. Non-Soviet viewers found it heavy with group effects. "The masses," says Moiseyev, "are the hero of this ballet."*

(Over)

Photos by Howard Sochurek © 1959, Time, Inc.

Primly attentive, the youngest students at the Bolshoi Ballet School attend a beginner's technique class (seen in the mirror behind them). The academic class uniform the watchers are wearing—dark dress, white pinafore and red tie—is a survival of Czarist days. Both uniform and dance tunics change in color and style as the student progresses.

In the early years of training, each student, in small or private classes, gets careful instruction in correct placement and proper carriage of the back, head and arms.

BOLSHOI BALLET: ITS SCHOOL

The center of dance training for the entire Soviet Union is the Bolshoi Ballet School, or "Choreographic Academy." Although there is an important State school attached to the Kirov (formerly Maryinsky) Theatre in Leningrad, and nine others are scattered throughout the USSR, the Bolshoi school sets the standards.

Acceptance into the Bolshoi academy is the goal of every Russian child who dreams of becoming a dancer. Every autumn, there are about 500 applicants. They are carefully examined, not only for advance aptitude and musicality, but for physical structure and sturdiness of constitution. Only those who are exceptionally well proportioned and unusually limber, with flexible spines and easy natural extensions, are considered. Even the medical histories of their parents are examined, for a ballet career demands unusual stamina and endurance. Occasionally (but very rarely) a youngster with less than perfect proportions will be admitted, if he has unusual talent and personality.

About thirty youngsters, aged ten, and equally divided between girls and boys, are accepted each year. Of these, approximately twenty finish the nine-year course, an extraordinarily high percentage due to the exhaustive preliminary tests.

Mme. Helen Botcharnikova, director of the Choreographic Academy, danced in the Bolshoi Ballet for twenty years and knows its problems intimately. She heads a distinguished faculty, which includes active ballerinas like Olga Lepeshinskaya, and such former stars as leading male dancer Michael Gabovich, Marina Semyonova, who teaches the "class of perfection," and the choreographers Leonid Lavrovsky and Asaf Messerer.

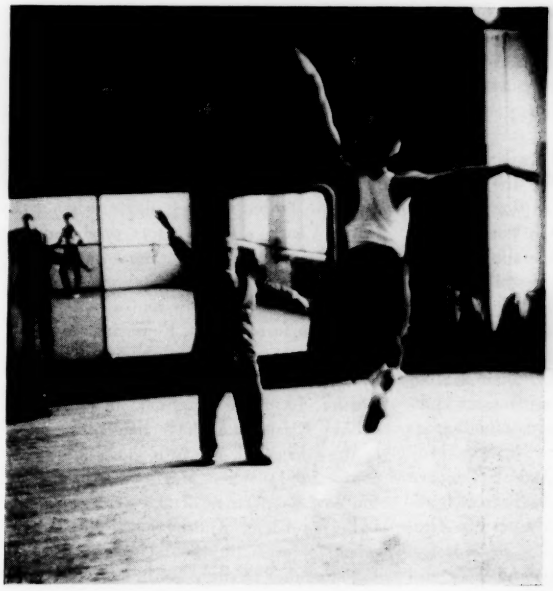
There are about 350 students in the Bolshoi school, and since classes are limited in size from twelve to fifteen pupils, the number of lessons given each day is enormous. When a youngster seems to need special attention, a private lesson is scheduled for him. In the beginners' classes, two assistants circulate throughout the room, supplementing the instructions of the principal teacher with personal corrections. As the students progress, there is less and less correction, until in the senior year the young dancers are encouraged to add their own personal interpretations to classroom combinations.

Girl students wear light-colored tunics, a few inches above the knee for the young-

(Continued on Page 80)

"The broad, open, free style of the Bolshoi dancers is always recognizable . . . As the dancer matures, more deviation from the rigid academic line is permitted, if the final effect is pleasing."

Boys' technique classes are always separate from girls'. In the last 3 years there are special classes for pas de deux and partnering, as well as character and pantomime class.



(Over)

From an orphanage class in 1773 to Moscow's great company today

THE BOLSHOI BALLET: ITS BACKGROUND

BY LILLIAN MOORE

Only during the last twenty-five years has the Bolshoi Ballet attained its pre-eminent position in the Russian theatre. Nevertheless, ballet in Moscow has always had its own distinctive character. From its beginnings in the late eighteenth century, the Moscow ballet has always emphasized the dramatic and the spectacular, and has been noted for the warmth, vitality, energy and virtuosity of its dancers.

Some of this vigorous and colorful quality undoubtedly derives from the fact that the early influences in Moscow were largely Italian, whereas in the court theatres of St. Petersburg, Didelot and Petipa, who reigned for nearly a century, emphasized the grace, elegance and precision of the French school. (St. Petersburg, under the czars, was Russia's gateway to the West. During the nineteenth century it imported many of its ballerinas, from the ethereal Marie Taglioni to the brilliant Pierina Legnani. It was St. Petersburg's Maryinsky Theatre which cradles the fabulous dancers of the Diaghilev ballet—Pavlova, Nijinsky, Karsavina and Fokine—who brought to Western Europe the form which has been known for half a century as Ballet Russe. St. Petersburg in those days looked down on the Moscow school, which it considered provincial.)

Moscow, in the heart of Russia, was always closer to the roots of the Russian people. In ballet, Moscow exploited native themes earlier, and with more courage and conviction, than did St. Petersburg. Audiences in Moscow were not so strictly limited to aristocratic circles, and even in the days of the czars a democratic influence pervaded the theatre. While French masters dominatated the Maryinsky, their Italian colleagues developed native Russian dancers who could spin like tops and bounce like rubber balls.

As early as 1767 the Italian Gaspare Angiolini, rival of Noverre and staunch advocate of dramatic ballet, staged his *Alessandro* at the Court Theatre in Moscow. Not until sixteen years later, however, did Moscow begin to train its own dancers. In 1773, ballet classes were started at Moscow's orphanage, with Filippo Beccari, a former member of the St. Petersburg ballet, as instructor. Beccari received no fixed salary, but was paid entirely according to the results he achieved: 250 rubles for every soloist he produced, and 150 rubles each for capable ensemble dancers and mimes. With such an incentive, he obtained excellent results. Of 62 pupils at the orphanage, 24 were judged, after three years of training, to be of solo quality.

Ballets were staged regularly in Moscow from 1776, and it is from this year—the same as that of the American Declaration of Independence—that the Bolshoi Ballet dates its beginnings. By 1800 Vasily Balashov, a former inmate of the orphanage, was staging ballets on native Russian themes, including the pre-Lenten carnivals, folk festivals, and games.

In 1811 the brilliant French dancer Louis Antoine Duport appeared in Moscow, and stimulated the Russians to new technical achievements by the dazzling speed of his pirouettes and the breadth of his amazing leaps. Adam Glushkovsky, who headed the Moscow ballet after 1812, turned to the poems of Pushkin for ballet themes, staging *Russean and Ludmila* in 1821, and *The Prisoner in the Caucasus* a few years later. The influence of Italian dramatic ballet was felt again when Salvatore Viganò's *Othello* was produced.

By the time Marie Taglioni was gathering laurels in her guest appearances at St. Petersburg, Moscow had developed its own favorite ballerina, Ekaterina Sankovskaya, whom no less an authority than Fanny Elssler declared to be a Sylphide worthy to rival Taglioni herself. (Of course, Elssler may have been prejudiced against Taglioni, her own most dangerous competitor!) When Marius Petipa visited Moscow as partner of the St. Petersburg ballerina Elena Andreyanova, he had an effective lesson in the loyalty of Moscow balletomanes to their familiar favorites. In his memoirs, he describes how Andreyanova was hissed and insulted, largely because her appearances had robbed Sankovskaya and another Moscow idol, Yrca Matthias, of their best roles.

Fanny Elssler won an unqualified triumph in Moscow. The vivid warmth and dramatic power of her dancing, as well as her extraordinary personal fascination, went straight to the hearts of the Moscow balletomanes. At her farewell performance, in *Esmeralda*, they gave her a bracelet containing six stones, the initials of whose names (malachite, opal, etc.) spelled the name of their city.

From 1861 to 1864, the great Italian teacher Carlo Blasis directed the Bolshoi ballet school. In Moscow he produced five ballets: *Faust, The Meteor, Two Days in Venice, Orfa*, and *Pygmalion and Galatea*, but his influence was most profoundly felt in principles of Italian technical training, then at its zenith, which he passed on to his Russian pupils.

It was at the Bolshoi that Tchaikovsky's masterpiece, *Swan Lake*, had its world premiere, in 1877. The production, staged by Julius Reisinger, was choreographically weak, and ended in disastrous failure. Not until its later Leningrad revision by Marius Petipa and Lev Ivanov did *Swan Lake* take its rightful position of importance in ballet repertoire.

Towards the turn of the century, the Bolshoi Ballet was definitely in a state of decline. Although it had one excellent ballerina, Ekaterina Geltzer (whose career was to extend into the 1930's!), it lacked a strong guiding hand, such as the St. Petersburg ballet still had in the aging Marius Petipa. This situation was remedied with the appointment of Alexander Gorsky as choreographer in 1900, when he was only 29. Trained under Petipa in St. Petersburg, he was a daring innovator who revolted strongly against the classical formulas which had been brought to such polished perfection by his master.

Gorsky's first independent production

was a new version of *Don Quixote*, produced in Moscow on December 6, 1900. It differed widely from the original staged by Petipa about thirty years earlier, and still popular. Successful in Moscow, Gorsky's version was bitterly attacked by the critics when it was given in St. Petersburg two years later, and Petipa, in his memoirs, heaped bitter recriminations on the head of the recalcitrant pupil who dared to discard his work. Nevertheless, Gorsky's *Don Quixote* was accepted in Moscow, and is still performed by the Bolshoi Ballet.

Gorsky believed that each of the elements which go to make up a ballet—the music, the choreography, decor, costumes, and individual dance characterizations—should harmoniously contribute to the expression of the theme. He stressed dramatic motivation in all of his ballets. In this strong emphasis on dramatic content, his influence is still seen in the Bolshoi repertoire.

Under Gorsky's direction, the Bolshoi produced some magnificent dancers. Typical was Mikhail Mordkin, whose superbly muscular body, forceful technique and vigorous masculinity were a striking contrast to the femininity of Anna Pavlova, whose partner he became. Other Moscow graduates included Theodore Kosloff, Laurent Novikoff, Alexander Volinine, the excellent character dancer Sophia Fedorova, Maria Nevelska (now teaching in New York), Vecheslav Swoboda, and the young Leonide Massine, whose predilection for character roles, notable throughout his entire career, probably derived from his Moscow training.

During the First World War and the Russian revolution the Moscow school was closed for about five years. It reopened, on an enlarged scale, in 1920. Gorsky remained at its head until his death in 1924. During the 1920's, there were many futile experiments with various schools of dance and choreography, including a naturalistic style of barefoot dancing which stemmed from the influence of Isadora Duncan, and expressionistic techniques related to the German modern dance.

The Red Poppy, in 1927, was the first Soviet ballet which successfully utilized a contemporary theme. This was followed somewhat later by *The Football Player*, choreographed by Igor Moiseyev, a Bolshoi graduate well known in the United States since the spectacular success of his folk ensemble last year. His choreography for *Spartacus*, produced after his American tour, was the subject of considerable controversy in Moscow last season.

By the 1930's, the Bolshoi had definitely abandoned technical experimentation and returned to the classic ballet as the solid foundation of its training and choreography. Since that time Soviet choreography has continued principally along a traditional path, and has remained practically uninfluenced by such contemporary innovators as Balanchine, Robbins, Tudor and Ashton. On the other hand, it has brought enormous skill and craftsmanship to the perfection of its own dramatic style and the exploitation of the tremendous virtuosity of its artists.

As Moscow gradually became the artistic center of the Soviet Union, the Bolshoi Ballet assumed leadership in the Russian dance world. Outstanding artists, such as Marina Semyonova, Olga Lepeshinskaya, Vladimir Preobrajensky and Alexei Yermolaev, already well established in Leningrad, were transferred to the Moscow theatre. In an effort to strengthen certain aspects of technique, several distinguished teachers, including Elizaveta Gerdt, Alexander Monakhov and Victor Semyonov, were appointed to the Moscow school.

The repertoire, in the meantime, was strengthened by the production of new ballets and the revival of old ones. Almost always, new works took the form of full-length dramatic ballets. In this respect, modern Soviet ballets have followed the pattern established by Tchaikovsky, Petipa and Ivanov with *The Sleeping Beauty*, *Swan Lake*, and *The Nutcracker*. *Swan Lake*, which was revised by Alexander Gorsky early in his Moscow career, is still presented in a version based on his choreography.

During the Second World War, the Bolshoi Theatre was closed and its ballet personnel evacuated to Kuibyshev, where they performed for three years. A small nucleus of dancers remained in Moscow, appearing regularly at the Bolshoi Filial (a smaller theatre which is a sort of annex to the Bolshoi), and all of its principals made frequent tours to the front lines to dance for the troops.

Shortly after the Bolshoi reopened in 1945, it produced Prokofiev's *Cinderella*, familiar here in the version danced by the Royal Ballet. Soviet choreographers have been fortunate in having this distinguished composer to provide them with ballet scores. His *Romeo and Juliet* had its premiere in 1946, with Galina Ulanova in the role which she will probably dance in the United States. Leonid Lavrovksy, who did the choreography, will also be with the company in America. Prokofiev's most recent ballet, *The Stone Flower*, in a brand-new choreographic revision made just this year, will also be included in the repertoire for the American tour.

Galina Ulanova, although she received her training and early experience in Leningrad, and did not become a permanent member of the Bolshoi Ballet until after the war, seems to epitomize the style and spirit of the company. Fanatically devoted to her art, she believes that in dancing all physical technique must be subordinated, so that the body becomes simply an instrument for the expression of choreographic drama. With Ulanova as its finest interpreter, the Bolshoi Ballet has reached what may be the pinnacle of its hundred-and-eighty-odd years of growth and achievement.

THE END

Photos by Norman Zelman

IN THE NEWS

SONG-AND-DANCE SAGA: A brilliantly produced and enthusiastically received capsule history of 58 years of theatrical Americana made Bambi Linn & Rod Alexander's "Dance Jubilee" one of the top touring hits of the '58-'59 season. The co. played to SRO audiences in a 90-city tour east of the Mississippi from Sept. 29 to Feb. 8.

Shown here are 3 highlights from the twenty-number show sponsored by Columbia Artists. At top, Mr. Alexander and Miss Linn lead a sprightly Cakewalk from minstrel show days; center, a 1905-ish Floradora Sextet; bottom, from the giddy Twenties, the Charleston.

Possible future plans include appearances in Europe, and a tour to the West Coast next season *(see Presstime News for latest developments)*.

Zachary Freyman

Prince: "Jeez, look at the grass and trees and all that jazz. Jes' like Central Park. Didja evuh see so many swans in your life? . . ." Queen: "Listen, sharpie, don't shoot de swans. (aside) Jeez, he's kinda good lookin' for a woikin' stiff."

Prince: "D'ya dig dancin,' kid?" Queen: "Dig, man? I'm like hip . . . I'm a hot swan — not a cold turkey." Prince: "Wait, Queenie, don't cut out on me."

Queen: "You're a prince, but I gotta go . . . I'll write ya."

Prince: "She won't write — she's a boid. How come I nevuh flip over swingin' chicks? Wit me alla time it's boids, boids — nuthin' but boids!"

At left:

WITTY "TABOO": At Jim Paul Eilers' Showplace in Greenwich Village, an intimate cabaret revue called "Taboo" gathers enthusiastic audiences twice nightly. The 5 members of the cast—Don Crichton, Ellen Martin, Jack Kauflin, Sheila Smith and Lynne Stuart—are dancers who can also sing and act with style.

The revue, filled with gay and off-beat material, has a spoof on "Swan Lake," excerpts seen at left, called "Swanislavsky." The M.C. makes some introductory remarks about how ballet dancers these days are worrying about their lack of expression and are taking to "the Method." The dialogue that accompanies the skit is "real gone." Queen Sheila Smith and Prince Jack Kauflin have both appeared, frequently, off-B'way and on TV.

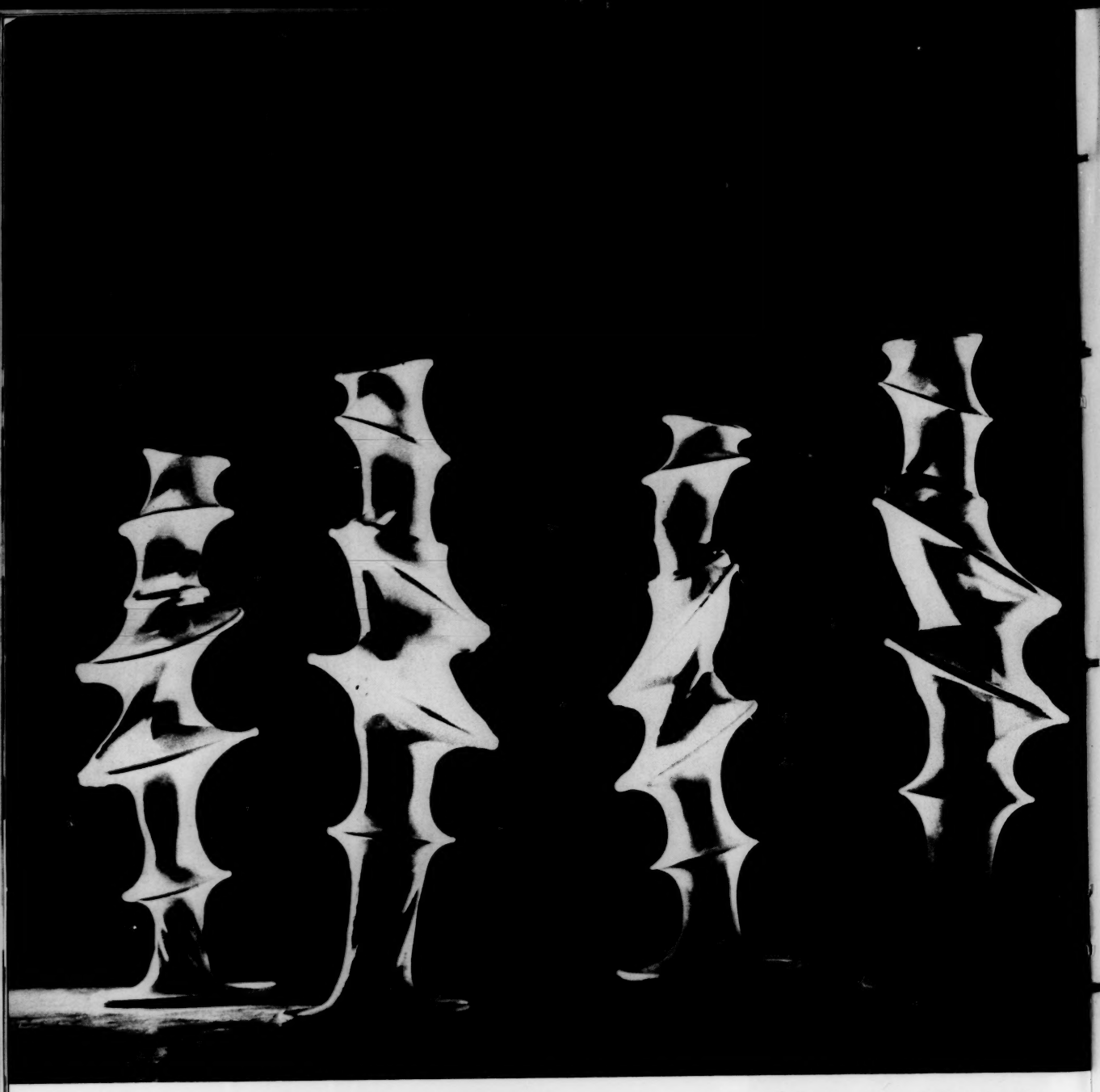
United Press Int'l.

FOR NOW AND POSTERITY: Margot Fonteyn and choreographer Frederick Ashton relax during the Covent Garden filming of excerpts from "Ondine," his most recent ballet. Sections of "Ondine," "Swan Lake" and "Firebird" make up "The Royal Ballet," Dr. Paul Czinner's 2nd full-length dance movie for Rank Films. The first was his successful color documentary of the Bolshoi Ballet, made in England in 1956. Welcome is the dance-on-film activity currently developing on both sides of the Atlantic *(see p. 16 for more).*

Marc Bomse

At right:

CHINESE FANTASY: Averil Tong, who is in the midst of a cross-country tour with a program titled "A Chinese Fantasy," appears with her co. of dancers and singers in dances from Chinese opera, April 1, at NYC's McMillin Theatre.



ALLEGORY:

Nikolais concert of motion-shape-light-sound

A world not of recognizable people, nor even of known objects. A world of motion without apparent motivation, of shapes and sounds that resemble familiar shapes and sounds but lack their familiar functions. A world at which—because it is divested of its ordinary meanings—we look and listen with fresh wonder.

This was the world of *Allegory:* "A New Concert of Motion-Shape-Light-Sound" presented by Alwin Nikolais at the Henry Street Playhouse this winter. And, surprisingly, it was also shown, in part, by Steve Allen on his March 22 TV show.

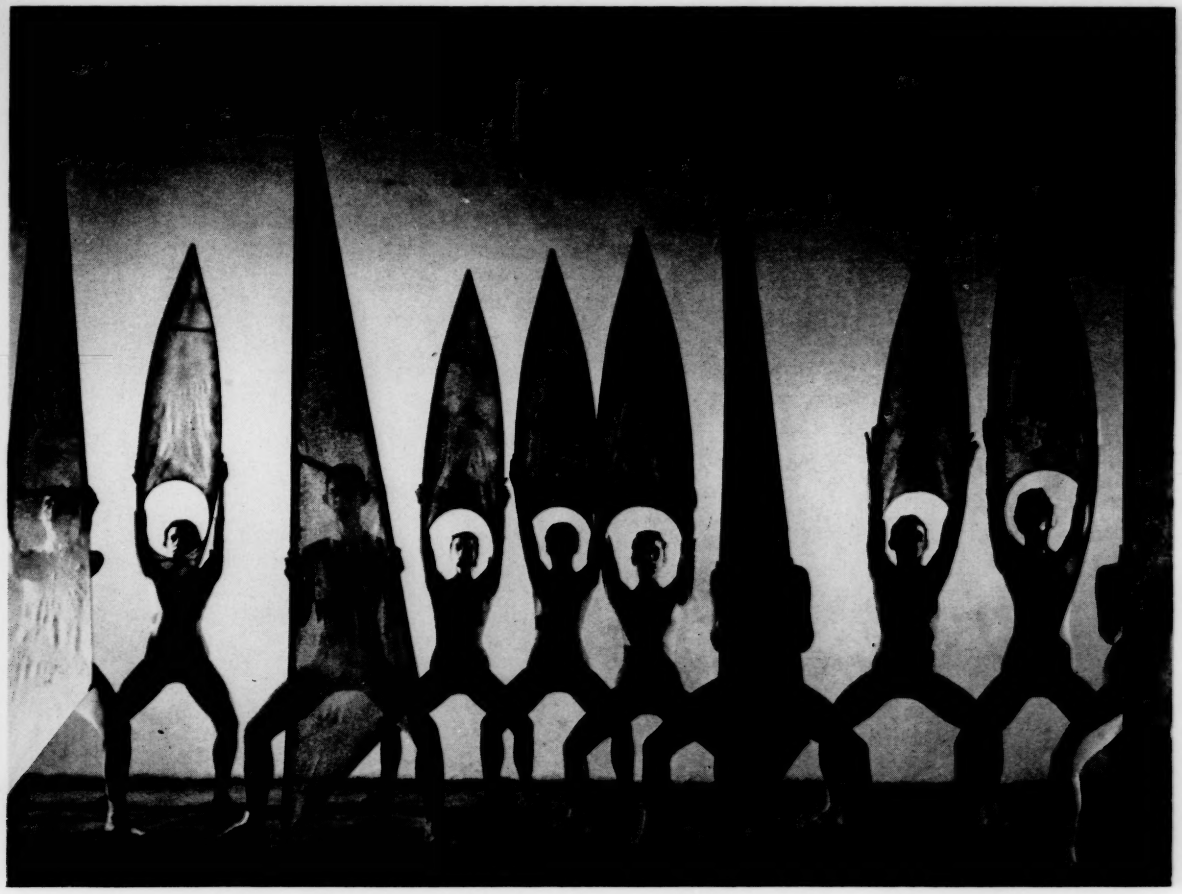
Why, Nikolais seems to ask, must we always see things as what we know they are? What fascinations lurk behind the practical identifications we have imposed on our surroundings! Freed of their usual associations, inanimate objects take on a life of their own. People will be seen to have much in common with the lines and colors on a painter's canvas.

To the choreographer, a dancer appears as the letter A or as a section of the vibrating belt on a machine. He makes architectural ornaments walk and he sets plants to talking. He makes a design composed of red tape and white.

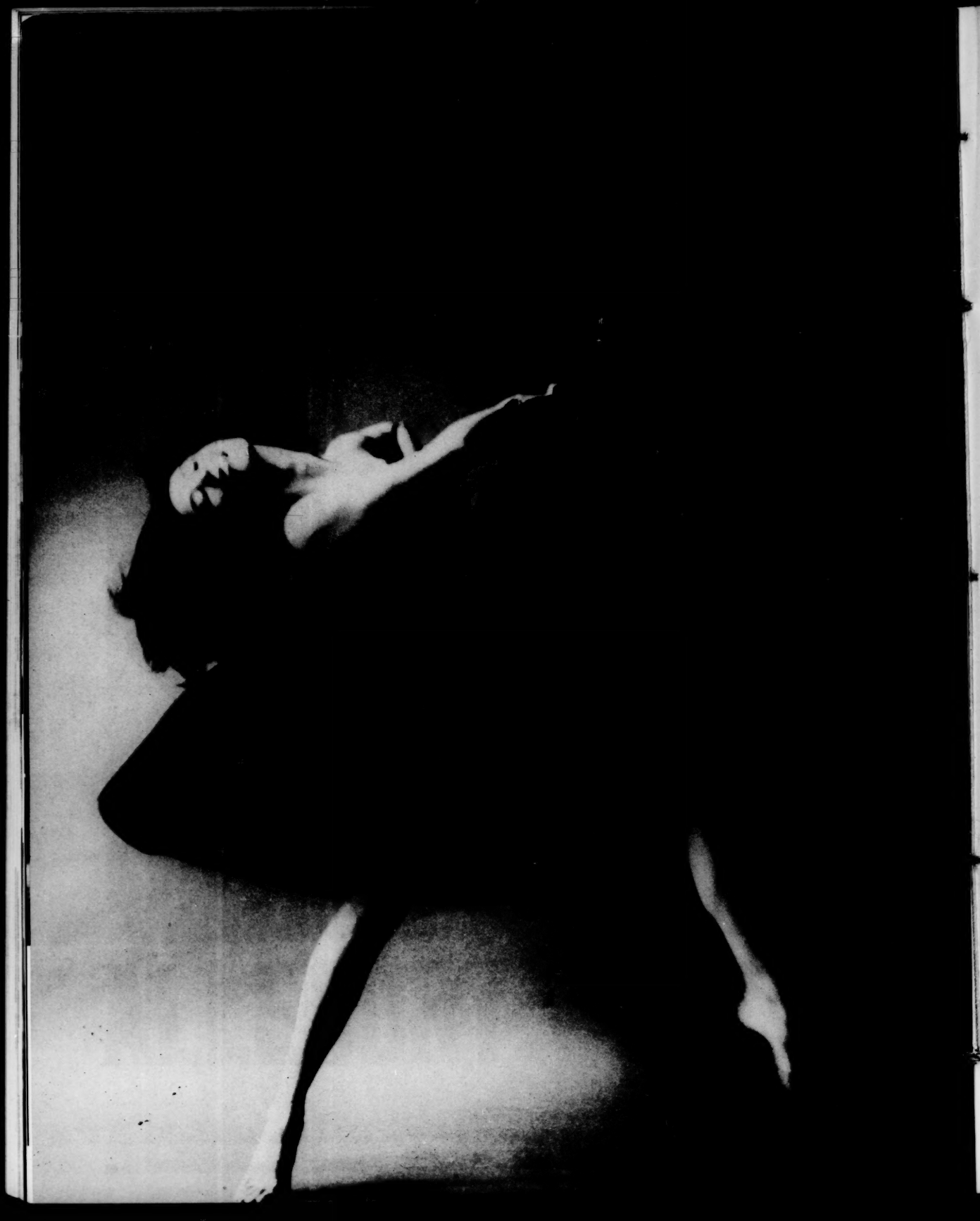
Individual sections of the work, some of which are seen on this page, have names like "Cataclysm," "Alphabet," "Fixation I," "Fixation II," "Mechanism," "Refraction," "Tendrils," and "Finials" (at left, which had the TV showing).

A world of strange, rare patterns derived from a reality of which we are seldom aware. The world of *Allegory.*

Selma Jeanne Cohen



PHOTOS BY DAVID S. BERLIN



Photographs by Zachary Freyman; Text by Saul Goodman

CARMEN GUTIERREZ

As a child, Carmen Gutierrez was envious of her two older sisters. They were able to study dancing in the Mexico City public school they attended. But she was too young and too little. However, in exchange for the privilege of wearing their dance slippers around the house, she could be made to undertake any task or favor, big or small. And thus a simple beginning to a glamorous career. Carmen has since danced in ballet companies, on TV, in top Broadway musicals, as well as in many European night clubs.

When Carmen was 7, she was an ecstatic member of a short-lived ballet class given by Russian dancer Hipolito Zybine, who had just come to live in Mexico. It was not until six years later that she was able to start dancing seriously, and then it was only for a six-month period. When Anna Sokolow came to Mexico City to perform and demonstrate, local artists and culture-conscious citizens persuaded her to remain and teach. Carmen absorbed every opportunity to learn — studying, watching, and attending lecture-demonstrations.

More determined than ever to continue dancing, she started to study regularly with Serge Unger, former balletmaster of Col. de Basil's Original Ballet Russe.

When this company came through on a tour, Carmen auditioned and joined the corps de ballet — much against her father's wishes. He felt his daughter was too young to go traveling over the face of the earth, and the assurance of the management that they would take special care of her did not win him over. It took a long time before Carmen finally won his approval. After one year of touring throughout Central and South America, Carmen came with the co. to New York. This was in the fall of 1946. When she learned that a European tour was next, she decided to remain in the U.S.

Carmen Gutierrez is one of those able and fortunate dancers who manage to keep dancing — here, there and everywhere. Learning at that time that auditions were being held for the touring company of *Carousel*, she auditioned, although she had never seen a musical show. *Carousel* kept her dancing for eight months, until she accepted an invitation from Anna Sokolow to join the cast of another musical, *Sleepy Hollow*, then in preparation. Aglow with the thought of a Broadway debut, Carmen fractured her arm on the first day of rehearsal, but recovered just in time to take part in the show's one-week Broadway run in the spring of 1948.

That summer she was a member of the entertainment crew at Camp Tamiment, under the direction of Max Liebman, with James Starbuck as resident choreographer. Once a week, the performers did a "concert" evening of their own numbers. This was Carmen's first opportunity to choreograph, and she loved it.

Returning to N.Y., she joined the cast of *Finian's Rainbow*. For a fifteen-month tour, she played the important role of the Mute Girl, and a highly attractive Mute Girl she was, with her jet black hair and dark sparkling eyes.

In 1950, she was in the dance group featured on TV Spectaculars, again working for the Liebman-Starbuck combine. This engagement ended, Carmen heeded the call of Remi Martel and Ann Dunbar, two dancers she had met during *Sleepy Hollow* days, and whose friendship she had retained. They had engagements in Europe, and added Carmen, forming a trio. For most of the next two years, Carmen danced in clubs and was a starry-eyed tourist in most of the countries of Europe (and Egypt, too). She spent seven of those months touring Italy in an Italian revue.

Back in New York, she joined *The King and I*, working for Jerome Robbins for the first time. Next came a night club tour as a dance team with Remi Martel, whom she married during their European sojourn. This tour included Mexico.

Other appearances include dancing with Danny Daniels at NYC's Lewisohn Stadium, and spending six months in John Butler's Co., appearing with him in concerts, television, and at the 1955 Genoa Festival. She did the *Dance of the Seven Veils* in the NBC Opera production of *Salomé*—"dancing in" for Elaine Malbin. Then two seasons with Bambi Linn and Rod Alexander, appearing in TV color musicals. And, in 1955, she had the leading role in a dance and pantomime film by Shirley Clarke called *Moment of Love*. Carmen enjoys performing in musical comedy—even though at one time her heart was set on being a ballerina—but when she hit two short lived musicals in a row—*Candide* and then *Shinbone Alley*, she became disheartened. Her luck came back with *West Side Story*, and after a long association with this hit show, she joined the cast of *The Bells Are Ringing*, where, on stage, she taught a wicked cha-cha to Judy Holliday.

Preferring to stay on in New York when *Bells Are Ringing* recently went on tour, Carmen is now hopeful that another musical show will soon come her way. She uses her free time to work on her dancing, and has recently started classes in singing and dramatics.

On the persistent advice of a friend, Carmen not long ago submitted some of her own self-made clothes for display at a fashion showing. Much to her surprise, orders started to arrive from department stores throughout the country. Evidently her idea of using Mexican materials in chic high-fashioned styles is appealing to the feminine trade, and a new profession as designer is opening to her.

But this extension of her talent won't deter Carmen from her ever-present and foremost desire —to dance.

The author demonstrates.

LET THERE BE MUSIC

A composer analyzes his craft to aid the choreographer

BY JACK GOTTLIEB

Ever since its inception in the early seventeenth century, the field of opera has been split by the argument: which has the greater importance, the libretto or the music? Yet despite all the pros and cons offered by Gluck, Wagner and company, the fact remains that neither element is the greater — for, as in the refrain of a recent popular song: "You can't have one without the other."

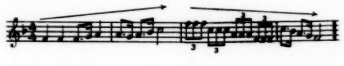
The same kind of chicken versus egg controversy has been waged over the relationship of music to dance. Actually, here it is not a question of music accompanying dance or vice versa. Instead, it is a love affair, a mutual accompaniment, a kind of glorified counterpoint (*i.e.*, two or more melodies which are heard simultaneously). Such an affinity is an interplay between movement and sound, a weaving in and out, a shifting from foreground to background, a gradual or an abrupt change in juxtaposition.

Tension-Relaxation

Furthermore, the composer, like the choreographer, is concerned with the same basic values of manipulating tension and relaxation. Both media, after all, are arts moving in time — the one seen, the other heard. How does a composer go about creating tension and relaxation? Essentially, he does so in two ways: through direction of notes and through dissonance.

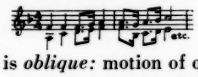
Direction-Motion

Now of course the very essence of melody is direction; a group of notes progress from *this* tone to *that* tone. They have purpose. They go somewhere. A melody outlines a design somewhat like that set up by a mountain climb. Tension is created in the upward hike, even though there may be intermediate plateaus, resting places or temporary regressions. But the eventual goal is to reach the peak or the climatic point, and, after that has been achieved, the downward return is relatively easy and relaxed. The ascent of a melody somehow requires a greater sense of urgency, excitement and suspense, because it is always more exhausting to climb than it is to fall — as, for example, in the venerable tune: "Row, Row, Row Your Boat":

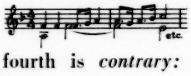


When two or more musical lines make this adventurous journey at the same time, the excitement is increased that much more — potentially establishing a set of four "wheels" in motion. The first is called *parallel:* motion in the same direction at an equal distance apart, as in this version of "Row Your Boat":

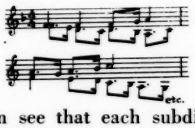
The second is *similar:* motion in the same direction at an *unequal* distance apart:



The third is *oblique:* motion of one moving line against a relatively immobile line:



And the fourth is *contrary:* motion of divergent lines:



You can see that each subdivision becomes increasingly tense, until we reach the last one (contrary), the most tense of all, because it is motion of opposite pulls. In addition, contrary motion sounds the most satisfying since the return to the point of departure somehow gratifies our sense of proportion. Parallel motion, at the other end of the pole, does not satisfy this proportion, since all it does is provide a further dimension, a greater depth and illumination of one and the same thing.

Dissonance

While motion and direction are the means of establishing tension in the horizontal plane (as melody), dissonance, the second means of making tension, does so in the vertical plane (as harmony). Dissonance — that ill-used word which does not mean noise or "crazy, modern music" — does mean, briefly, a tension which demands a relaxation, irresolution wanting resolution. For example, here is a dissonance which is a rather indeterminate

---

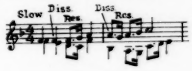
This article is based on a talk given on December 27, 1958, at NYC's Henry Hudson Hotel, to a conference held by the Dance in Education Fund. Some 225 students from over seventeen colleges and high schools spent the day taking dance class with leading teachers, watching demonstrations, and enjoying discussions on aspects of the theme of the conference—"Dance, New Harmony of the Arts." A panel of dance critics and authorities supplemented Mr. Gottlieb's talk by discussing the relationship of music to dance.

The author is at present Assistant to Leonard Bernstein, Music Director of the New York Philharmonic. He is a composer working in absentia on his doctoral dissertation on composition at the University of Illinois.

sound, like a lost soul in limbo without the comfort of identification:

It demands completion or determination — to this, for instance:

Or this dissonance demands this resolution:

There is the same drive and push here as there is in the use of contrary motion. All this becomes clearer when the dissonances are functionalized:

Context

What have we done? We have given life to these dissonances by removing them from their solitary confinement and by placing them in wards of *context*. Perhaps this is a simple circumstance, but it is a crucial one for a choreographer faced with a piece of music for the first time. The awareness of musical context is the key to unlocking the mysteries of a composition. This does not pertain, however, to a dance with a predetermined story line, or to music written to an already created dance work. It does apply to those dances where there is a pure interest in the music itself; and here in musical context, more than anywhere else, lies the solution to dealing with this more direct relationship.

Now context is a word of almost infinite magnitude, since any and every type of communication in the world sets up its own contextual fabric in terms of its own form. Let's tackle it first on a level we can all understand — through words.

Words in Context

Has it ever occurred to you, for instance, that the oft-quoted line: "To be or not to be, that is the question," might be expressed in other ways? As we usually know it in its straight version, Hamlet is debating the choice of the two alternatives of life and death. But what if he had said: "To be or not to be *that* — is the question." A new meaning emerges; he is now asking whether or not to be a certain something, whatever that may be. In still another way, the brooding Dane might have made a parenthetical statement such as: "To be or not to be, that is, the question." It could just as well be: "To be or not to be, for example, the question." Here he is not asking to be a certain something, but to be a question — if that is possible.

You see, then, that different stresses and emphases result in different meanings. Such a maneuvering of weight is what we usually call interpretation, a process closely linked to the technique of phrasing. We are assuming that we may interpret Hamlet, Shakespeare to the contrary, in attempting to achieve understanding within our particular frame of reference.

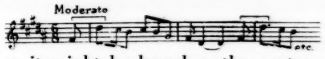
If the playwright has intended his hero to say: "To be or not to be *that*, is the question," he might have preceded it with: "The raving Ophelia would have me act the Romeo to her Juliet." He could then follow it with: ". . . to be *that* (meaning Romeo), etc." The sentence before, the neighbouring action — these tell us what the score is; and once we know it, we can understand what next happens.

Music in Context, Melodic and Harmonic

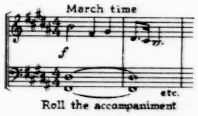
Exactly the same problem of interpretation, in the light of context, exists in any medium of communication, whether it be verbal, musical or danced. Here is an F-sharp, for example:

What does it tell us? Nothing, really — other than that it is a tone and that it has the name F-sharp. Next to it let's add a D-sharp:

— and there's the beginning of a musical idea, just as letters add up to words. That tiny musical cell might start off a tune:



— or it might be heard as the contour of a chord or harmony:

— and rather than be the important element, in the form of a melody, it might become a subsidiary element, as accompaniment:

The same notes, therefore, have different meanings depending upon their melodic and/or harmonic context.

If one tone can have many guises, according to its function and surrounding tones, it would follow that there would be a different response — however slight — within the dancer for each new guise. Let's go back to our friend F-sharp. Within one chord:

— that tone can have various positions, weakening or strengthening its role. As given, it is at the bottom of the chord, and has, therefore, the most importance as the fundamental tone, as your ear will tell you. Here it is in the middle of the chord, where its strength begins to diminish:

And, finally, here it is on top of the chord, in the weakest position of all:

Would you, as a dancer, respond in the same way to each position of that tone?

In still another way, the F-sharp might be this in one key:

— this in a second key:

— or this in a third:

In each case here, also, there are varying degrees of finality and of movement. I would doubt very much that a group of dancers would react to the first key position as they might to the third.

Of course this is an oversimplification, since it concerns context only within a single chord; but the chord itself must be heard in relation to other chords, in a larger context. Yet even that doesn't begin to scratch the surface. The entire hierarchy of musical elements: timbre (instrumental color), phrase and form structure, texture and rhythm, besides melody and harmony — all of these will affect musical context.

Rhythm in Context

Let's examine one of these elements — rhythm, since it is the bread and butter of dance. As we usually regard it, rhythm means arrangements, patterns, permutations — or what have you — of beats or pulsations in the medium of time. We can call it kinesthetic (muscular) rhythm, because it excites a body response. In reference to context, there are certain elementary observations to be made about rhythm. Whatever rhythm motive we may encounter means nothing unless we know: one, its tempo; two, its instrumentation; three, its location within the barline; four, its relation to other patterns; and five, its intensity as to the degree of smoothness or angularity.

But there is nothing particularly difficult here to understand. If a dancer is unable to cope with such fundamentals, he'd better turn in his tights. On the other hand, the concept of rhythm is indeed much broader than this commonly held view. John Dewey, the American philosopher, speaks of the rhythms created by the four seasons, of the tides going in and out. There is the rhythm of the heart and pulse beats, the rhythm of breathing. We are born, we live and die in terms of rhythm. Even now you are reading this

(Continued on Page 78)

SEVERO BALLET . . . MONARCHY IN MICROCOSM

BY DORIS HERING

The Severo Ballet in "Portrait of a Ball."

Sandra Severo is an angry woman. She clutches the steering wheel of her car, leans forward as though to thrust her forehead through the windshield, and exclaims, "I love ballet. I love *good* ballet. I will not *tolerate* any other kind of ballet."

She draws her spine rigid, pounds on a table, and hurls forth, "I have no *time* for meetings and parties and foolish conversation. I give my whole *life* to ballet."

In some people this measure of anger could be destructive. But Sandra Severo's anger is like a spring storm, stripping the trees in readiness for new leaves, urging life and growth in its wake.

The principal outcome of her anger is a ballet company — the Severo Ballet Inc. of Detroit. It is a group of twenty-five girls and six boys joined by a code of absolute discipline, willing submission.

The amount of rehearsal and study time required of them would alone distinguish the Severo Ballet from most regional companies. They attend six classes a week and two rehearsals, while most regional groups average two classes a week and one rehearsal. In addition, the dancers must maintain at least a B average in school, or they are suspended from the company.

In other words, the Severo Ballet represents an extreme in the regional ballet hierarchy. It is not organized as an educational enterprise centered about the individual needs of the child and giving him an opportunity to express these needs through dance. Nor is it a cooperative venture (like Detroit's younger company, the Detroit City Ballet) supervised by a committee of teachers with equal authority.

Like the professional companies that have made dance history, it is an absolute monarchy polarized about the creative vision of one person. The dancers are instruments to that vision. They believe in it. They learn from it.

The actual performing schedule of the Severo Ballet is not especially heavy. They average about eight appearances per season. But several of these are what might be called "plums." In addition to their own full concerts at the Detroit Institute of Arts, they have, for the past four seasons, been the only ballet company included in the Detroit Symphony's Young Peoples' Concert Series conducted by Dr. Valter Poole. For these programs they have danced *The Nutcracker, Sleeping Beauty, Swan Lake,* and *A Young Person's Guide to the Orchestra.*

Next winter the Ballet "graduates" to the Sunday afternoon Family Series of the Symphony with a program of three full works. The summer includes an appearance with the Symphony at the State Fair before an audience of 8,000. And for the third time, they will appear with the Symphony and members of the NBC Opera Company in *Amahl and the Night Visitors.*

The company's active repertoire consists of about fourteen ballets. These are divided between standard works and original works choreographed by Miss Severo.

She has also staged some of the standard works, but the majority of them were set for her by Dimitri Romanoff, former regisseur of The American Ballet Theatre. And Romanoff is probably the strongest in-

REGIONAL BALLET – U.S.A.

A Monthly Feature

fluence in Sandra Severo's creative life. Indirectly, he might even be said to be responsible for the formation of the Severo Ballet.

"He was the first person," says Miss Severo, "who did not try to give me routines, but who answered my questions and helped me to see that dancing is movement and not just steps." Before she came under Romanoff's influence, Sandra Severo's dance background had been chaotic.

As with most truly dedicated people, her infatuation with dancing began early. Born in Detroit, she was brought up in an old-world background. Her mother was Polish, her father Russian. They were devoutly religious, and the children were brought up in a secluded fashion. Sandra (or Alexandra, as she was then called) attended a Polish school and did not even speak English until she was fifteen. She still speaks with a trace of an accent.

She saw her first movie at the age of eight, and as fate would have it, that particular film contained a ballet dancer. She went home and announced that she wanted to become a dancer. But her father was horrified at the idea of his daughter's going on the stage. Piano lessons were allowed, but dancing was forbidden.

A few years later, the family took in a temporarily disabled World War I veteran as a boarder. When he was finally able to work, he celebrated by offering the children what they wished for Christmas.

Sandra asked for a pair of toe shoes. When they arrived on Christmas Eve, her father snatched them out of her hands and threw them away, again asserting that no child of *his* would go on the stage.

When she was thirteen, her father died, and soon after, the question of dance repeated itself. A friend finally persuaded her mother to allow Sandra to study with Madame Cassan at the Bonstell School. Two years later her mother died, and in order to support herself, she began to teach tap and jazz dancing.

Then followed years of search, with here and there a smattering of ballet — with marriage — with working in her husband's

Sandra Severo (l.), Founder and Director of the Severo Ballet, discusses a costume problem with Wardrobe Mistress Helen Markovitch.

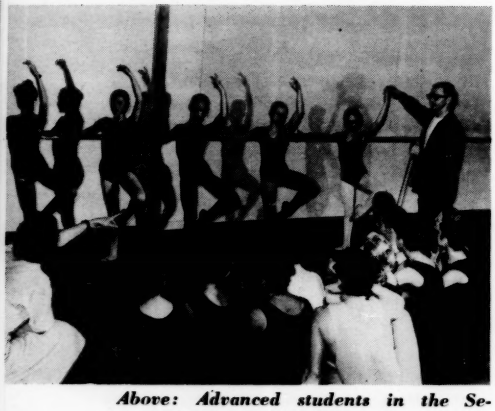
PHOTOS BY DENNIS WOOD

All works in the Severo repertoire are filmed so that company members can chart their progress from year to year and so that new members can more quickly absorb their roles.

(Over)

Caroline Borys consults with school Business Manager William Brown. A former "Y" Youth Counselor, Mr. Brown often assists company members with problems.

Below: Make-up class with Ann Kleiner, who is also in charge of lighting for the Severo Ballet. The mirrors and make-up lights are not permanent fixtures, but can be dismantled when not in use.



Above: Advanced students in the Severo School learn fundamentals of teaching. Here, Assistant Teacher David McLain demonstrates with beginners.

camera business — with constant unrest and creative hunger.

In 1941, her husband, from whom she is now divorced, offered her a gift — a summer course at Jacob's Pillow. It was the year that Markova and Dolin and members of The Ballet Theatre were in residence. The contact with people like Bronislava Nijinska, Dimitri Romanoff, and Antony Tudor was such a revelation that she danced eight hours a day and had to be confined to bed for six months when she returned home in the fall.

But suddenly the answers to an infinity of questions seemed within her grasp. And with the humility that is as deeply ingrained as her anger, Sandra Severo told her pupils that there would be no more tap school. She was learning something new. With angelic disregard for income, she eliminated the pupils who did not seem suited to ballet and retained only seventeen.

It wasn't until five years later, in 1946, that she presented her first performing group—in *Les Sylphides* on television. As a result of that appearance the new-born Severo Ballet was offered sixteen weeks with a sponsor. But the offer was declined, for the performing burden would have been too heavy for the dancers, who were, after all, only school children.

In the beginning, Miss Severo had no idea of becoming a choreographer. She was content to spend her spare time studying technique and to present the results to her students. Her attitude was not that she was teaching them, but that she was learning with them.

Every time The Ballet Theatre came through Detroit, she would spend hours with Romanoff. And in the summers he taught at her school and mounted ballets for the company. Sometimes they were standard works like *Swan Lake*, *Les Sylphides*, and *Les Patineurs*, sometimes works of his own like *Les Jeunes Filles*, *Peasant Village*, and *The Seasons*.

Ten years ago, Sandra Severo made her first try at choreography. The challenge was as shattering as her first discovery of ballet. She is now insatiable in her desire to learn more about this aspect of dance.

Not only does she see every bit of dancing and theatre that comes through Detroit, but she constantly seeks to increase her cultural range, with classes in French, photography, lighting, even religion. And she haunts the precincts of Kurtz Myers, Director of the Music and Drama Department of the Detroit Public Library.

The salient quality of her choreography is fearlessness. Many regional ballet directors choose to remain safely within the framework of classroom enchainements neatly set to music. But Sandra Severo extends beyond this, exploring the structure of the music, constantly seeking new creative stimulation for herself and her dancers. Each new piece of music is a landscape inviting eager voyage.

Her standard works fare less well than her original ones. For they tend to rely more upon impeccable group discipline than upon poetry, And perhaps in this respect they reflect some of the personality of their Director.

For Sandra Severo has a simmering earnestness. Her constant irritation against superficiality or lack of artistic integrity, and her equally constant drive to learn, have given her some of the characteristics of an ascetic. Her face, with its taut bone structure and deep-welled eyes, mirrors this.

She does not laugh easily. Idle banter confuses her. One day, challenged by someone's observation that her company did not dance with adolescent joy — that they were too serious — she innocently asked, "What is joy?"

The people who surround her are totally devoted to her. In addition to her immediate associates, William Brown, David McLain, and Helen Markovitch, there is a Board of Trustees consisting of a psychiatrist, a lawyer, an eye surgeon, an insurance executive, an investment counselor, and an accountant. Their faith in Miss Severo's gifts is unusually staunch. Unlike most lay groups, they offer her little or no interference in the running of the company. Often they persuade her to undertake projects that she deems financially precarious.

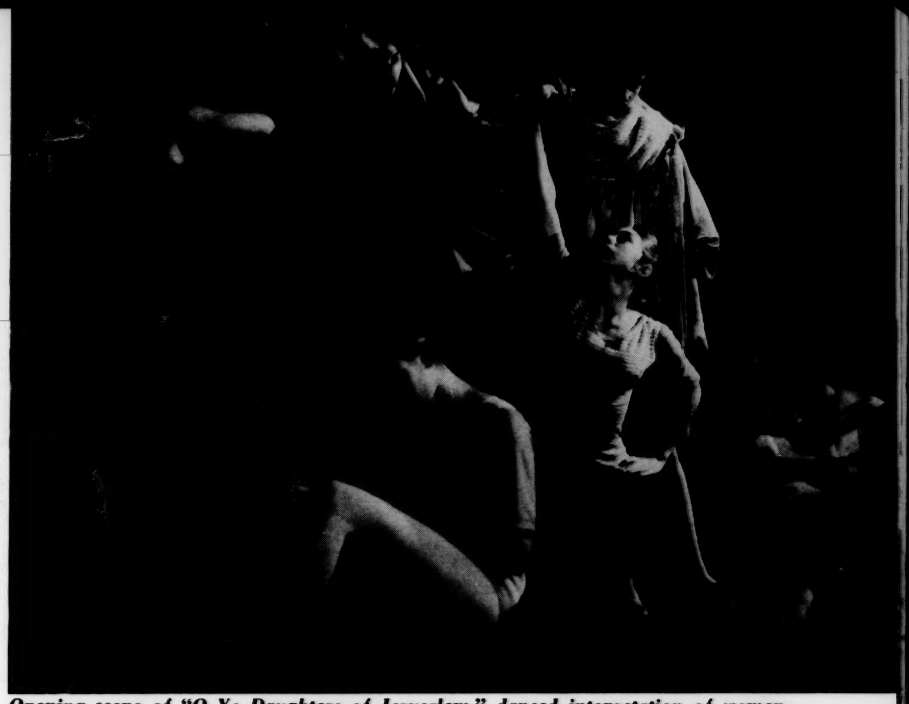
And the City of Detroit, perhaps to offset its reputation as an industrial city with limited cultural outlets, is also beginning to turn to the arts in earnest. In 1957 Miss Severo was made Woman of the Year. And last month the Central Business District Association selected her Woman in the Arts for 1959 as part of "Women Who Work" Week. But these honors flow past Sandra Severo's consciousness like twigs in a stream. Her passion is to elevate the Severo Ballet to the level of a professional company—a grand, but in this case far from unrealistic, vision for a one-time tap dancer. *THE END*

Indian Hill Music Workshop integrates the performing arts in summer teenage study

THE BIBLE AS THEME FOR A SUMMER PROJECT

BY PAUL AFFELDER

In their search for material, the class sought in many places, especially in works of art and literature, such as Marc Chagall's drawing of Deborah and Barak.



Opening scene of "O Ye Daughters of Jerusalem," danced intepretation of women of the Bible, above, in rehearsal. The work was presented last summer at Indian Hill Music Workshop in Stockbridge, Mass.

How can the women of the Bible be interpreted in terms of the dance? That is what the students in the dance department at Indian Hill Music Workshop wanted to know when the summer's program was outlined to them at the beginning of last year's eight-week session. By the time six of those eight weeks had gone by, they not only knew the answers but had prepared an entire Biblical dance production, *O Ye Daughters of Jerusalem,* and were taking it on a tour of neighboring camps and summer resorts.

Indian Hill is one of about a dozen summer camps throughout the nation which emphasize serious study in the performing arts. Some put major emphasis on music, some on dance, some on drama. Indian Hill is a coeducational workshop camp for teenagers which puts emphasis on dance, drama, music, and art. It is located just outside of Stockbridge, Mass., not far from Tanglewood. Mordecai Bauman, the camp's director, believes that greater education, productivity and fun come when all departments are working on the same general theme. Last summer's theme was the Bible; in other years the program has been built around the lives and works of men like Galileo, Walt Whitman and Breugel.

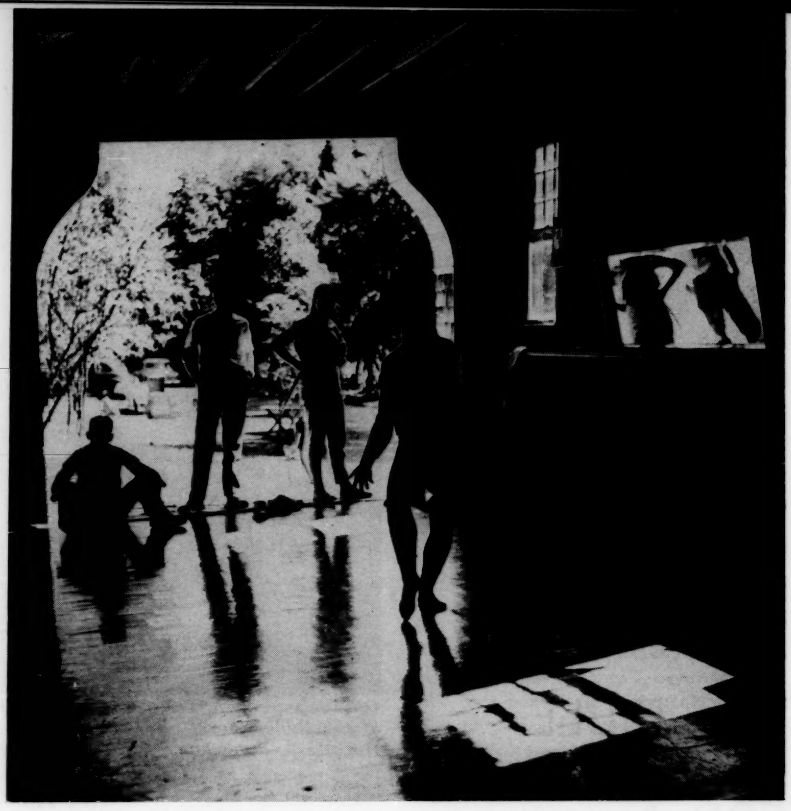
The head of Indian Hill's dance department, Billie Kirpich, chose as the basic project most suitable for dance interpretation the women of the Bible. After considerable deliberation, the group decided on women who were leaders at a critical time in history. They selected for choreographic portrayal Eve and her conflict with God; Deborah, the great feminine leader, who inspired the leadership of Barak; and three of the most influential wives of David — Michal, Abigail and Bathsheba.

The work was to be done to Ernest Bloch's *Concerto Grosso No. 1,* played by the campers of the music department. Those whose major interest was in the art department were part of the picture, too, designing and building the sets and assisting with the costumes.

Soon the dancers were immersed in daily rehearsals and classes in technique. But just as the music and art students were involved with the dancers, so, in line with Indian Hill's policy for providing a broad cultural background, every dancer was required to spend two periods a week studying dramatics. And each had to sing in the chorus and to take time out for daily athletic and recreation activities. Some made attempts at Biblical portraits and related studies in the camp's art studio, and more than one dancer designed and executed her own costume.

After nearly six weeks of preparation, *O Ye Daughters of Jerusalem* was ready

(Over)



At right: One of the "Daughters of Jerusalem" rehearses her solo for an interlude in the Biblical trilogy. Observing are 3 students of the music department assigned to play the instrument accompaniment composed for the interludes.

Above: Campers discuss women of the Bible they will portray with the minister of the First Congregational Church in Stockbridge. He also lent them Bibles.

PHOTOS BY CLEMENS KALISCHER

to be performed for parents and townspeople at the Stockbridge Town Hall. The ballet was part of a two-day Biblical festival, bearing the over-all title *And It Came To Pass*, in which the entire camp participated. Sharing the dance program was the drama department's production of *Tobias and the Angel*, by James Bridie, while the previous evening the opera department offered Randall Thompson's *Solomon and Balkis*, and the chorus, madrigal group and the orchestra performed a program of music by Haydn, Brahms, Schütz, Byrd and Alessandro Scarlatti, all of it connected with the Bible.

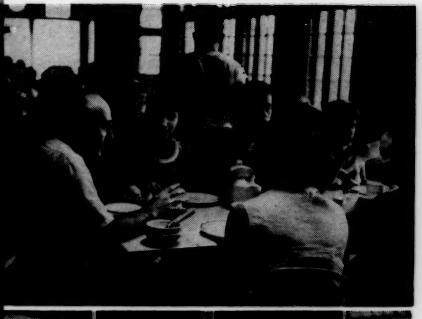
Three days after the premiere of *O Ye Daughters of Jerusalem*, eight members of the dance department embarked on a tour which took them to six nearby camps and summer resorts. They had been invited by many more, but six was all the schedule would permit. Their tour program included the final movement of *O Ye Daughters*, a short demonstration of technique and some original dance compositions by the students, music for which was written and performed by a few of their colleagues from the music department. A delegation of drama students went along to present a one-act play. Meanwhile, the opera department took *Solomon and Balkis* on a separate tour. The campers who were left behind went on an overnight hike.

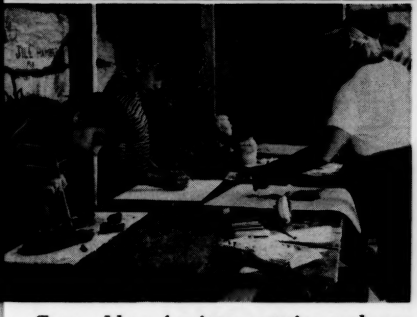
The Stockbridge festival and the tours were highly successful. But what did the entire summer's program bring to the students? Speaking for the dance department, Miss Kirpich expressed the belief that they gained a new, more realistic, more human concept of the Bible. "I believe," she continued, "that at particular stages in a young student's development the greatest amount of learning can be had from preparing for a performance. Because the summer is essentially one of community living, and because performance is a group activity to which everyone must make a contribution, this is one of those stages where we particularly emphasize performance."

The experience of performance and the preparation for performance did a lot for the campers. Here was a group of teenagers who, at the beginning of the summer, were unknown to each other. After only six-weeks they were united in their desire to communicate their experiences and feelings to others. After repeated presentations on tour, the dancers learned to look objectively at themselves and their performances. Furthermore, they learned to excel in what they did despite strange, varied and often adverse conditions. The Bible, the dance, and the allied arts had combined to produce more mature, better rounded young people. *THE END*

Above: Creative dance, music and drama students embark on a performing tour of 6 camps and resorts.

At right: The campers who danced the roles of David and Michal rehearse their duet on the out-of-door stage.





Top: Ideas for interpretation and production were leading topic of discussion. Here, at lunch, Indian Hill's Director, Mordecai Bauman, emphasizes a point.

Bottom: Dancers carried their interest in Biblical subjects to the art studio.

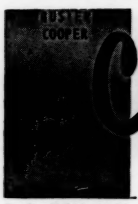
Right: Campers stroll to choral rehearsal.

THE 16 BASIC SOUNDS OF
* TAP DANCING *
By June and Don Stirling
Illustrations and Combinations
Meter - Syncopation - Wings - Kicks - Turns
Compl. Book $3.00 Check - money order
FAIRYLAND, U.S.A., Inc.
Box 785 Newark 1, N. J.

The World's Finest
CASTANETS
GLODELL "Concert Artist" $25.00
GLODELL "Professional" $15.00
EL REY "Student" $10.00
Hand Carved by
MARCUS GLODELL
Write for Information
143 Institute Road, Worcester 2, Mass.

FOR YOUR RECITAL
use
STROBLITE
GLOWING COLOR EFFECTS
Write for literature.
STROBLITE CO. Dept. D, 75 West 45th St., N.Y.C.

DANCARAMA INC.
13 E. 16th St. — N.Y. 3, N.Y.
WHOLESALE
DANCE SUPPLIES
teachers: Write for catalog & Wholesale Prices



P. O. BOX 4952 • DALLAS 6, TEXAS
Leo's, Chicago; Maurice Danswear, Detroit; Loshin's, Cincinnati; Herbet, La Mendola, Robert Fink, N. Y.; Heckmann's, New Oreleans; Trep-Art, Milwaukee; Sammie Stone, Long Beach; Preston Dance Supply Co., Dallas.

Send For Free Illustrated Circular
ACROBATIC Supplies
BOOKS, BELTS, Mats, Routines Etc.
JAMES A. ROZANAS
10412 S. St. Louis Ave., Chicago 43, Ill.

LA RAY BOOT SHOP, INC.
"Everything for the Dancer"
SHOES LEOTARDS ACCESSORIES
Agency for Freed's English Toe Shoes
Write for Free Catalog "LR"
107 West 46th St., New York 19

h.w. SHAW
Your Headquarters for Dance Gifts & Prizes
Bogen Record Players
FREE CATALOG
142 W. 44th St., N.Y. 36, N.Y. Circle 5-6912

YOUNG DANCER'S BOOKSHELF

BY REGINA WOODY

Beginner's Book of Dance and Ballet
Edited by A. H. Franks
Sterling Publ. Co., NYC, 1958
128 pp. Illus. $2.95

This book, made in England, is a gold mine of information for youngsters who are mad about ballet. Thanks to eight experts (better known abroad than in the U.S.), many diagrams, and innumerable excellent photographs, there is a little bit about almost everything dealing with dance — from a definition of ballet terms, through the history of dance, on to how Margot Fonteyn's costumes are made. Included are diagrams of dances to do and clear-cut articles on how to write dance, featuring both Benesh and Labanotation.

There is even a small segment given over to popular ballerinas like Leslie Caron, Cyd Charisse and Jeanmaire, who have gone on to become film stars. This is a useful book, and because it is both practical and easy to read, the very young dancer will find it a delight.

Stars In Her Eyes
by Betty Cavanna
Wm. Morrow & Co., NYC, 1958
256 pp. $2.95

A new junior novel by Betty Cavanna is always cause for rejoicing for teenagers. In this one Miss Cavanna chooses to have her heroine, Maggie, desire a career in TV. Her father is a TV idol who really has no desire to allow Maggie to share the spotlight. This she does, once, thanks to a sponsor's whim, and she tastes bitter defeat, for she is both untrained and mentally unprepared to be the leading figure in even a tiny segment of a national TV show.

However, her latent ability challenges her father's attention, and Maggie is given a chance to learn the rudiments of a pop singing style. She is sent to Paris for a year's study of music, singing and ballet. There is little here for a young dancer to learn about ballet as taught in Paris, but there are a couple of honest chapters about the serious work not only expected, but demanded, of a ballet dancer by her maître de ballet. Indeed, to the untutored reader, as well as to poor aching Maggie, the training of a ballet dancer may come as a complete surprise. Certainly Miss Cavanna points out in no uncertain terms that learning to dance is *very hard work*, and takes perspiration as well as dedication. *Stars In Her Eyes* makes very pleasant reading. *THE END*

CLASSIFIED

WANTED: Position in est. school. Qualified through teacher examination in Europe, Dancer-choreographer. Teach Modern, Labanotation, Ballet & Ballroom. DANCE Magazine, Box A-18, 231 W. 58 St., NYC.

FOR SALE: Part or all of 780 dance hours at any branch of a national ballroom school. Price below original cost. DANCE Magazine, Box A-20, 231 W. 58 St., N.Y.C.

WANTED a teacher of ballet, tap, and modern in Fine Arts School in middle west. Emphasis on ballet. References required. Dance Magazine, Box A-15, 231 W. 58 St., NYC.

DANCE STUDIO L.I. Priced for immediate sale. Children and Adults. Dance Magazine, Box A-6, 231 W. 58 St. NYC.

For Sale — Ballet School in Queens. 20 min. Times Sq. Potential 200, plus ballroom. Price $3,000. Dance Magazine, Box A-14, 231 W. 58 St., NYC.

FOR SALE — Children's Dance Studio in select area in Denver, Colorado. Fully equipped, Staff available if wanted. Must sell. Write Dance Magazine, Box A-16, 231 W. 58 St., NYC.

FOR SALE: Prominent So. Calif. Studio. Low overhead. Student list of over 200. Ideal location near 5 schools. Sacrifice due to ill health. Contact Box A-17, Dance Magazine, 231 West 58th, N. Y.

CHOREOGRAPHER & BALLET MISTRESS AVAILABLE for June, July, Aug. European background, former soloist with State Co: head of Civic Ballet Organization in Southwest. Write: Box A-19, DANCE Magazine, 231 W. 58 St., NY 19, NY.

FOR SALE: Going Ballet Studio. Must Sell. Can be seen in operation two studios ½ hour from N.Y. Best location in Brooklyn. Decorated. Has everything Reasonable. Call: NE 8-2457 eves.

FOR TOPNOTCH PERFORMANCE
MACK'S TAPS
QUALITY TAPS FOR OVER 50 YEARS
FRANKE MANUFACTURING CO.
2330 W. Fullerton Ave. Chicago 47, Ill.

SEND FOR OUR NEW
RECITAL CATALOG
NOW!
AT LOWEST POSSIBLE PRICES!
Trep Art
2615 N. THIRD ST., MILWAUKEE, WIS.

INTRODUCTION TO DANCE NOTATION

CHAPTER IV:
FABRITO CAROSO'S FLOOR PATTERNS FOR BALLET

BY REGINA WOODY

From a balcony seat or on your home TV screen, you may have marvelled at the Moiseyev dancers as they circled and glided about the stage in formal patterned movement. Then again, it may have been a skating spectacular wherein some hundred or more performers whipped about the ice with the speed of bullets in unbelievably intricate formations which first made you realize how much dancers need a floor pattern of movement as well as a step notation.

It was way back in 1581 that Fabrito Caroso da Sermoneta came to exactly the same conclusion. What is more, he did something about it. Well known for his carefully detailed descriptions of dance steps on the order of Arbeau, he went him one better and designed the first floor pattern for a group dance movement. Known as the "rose," it is reproduced on this page. It is taken from his book *Nobilita di Dame*, published in 1630. (This book is really one of the revised and edited editions of Caroso's first book, *Il Ballerino.)*

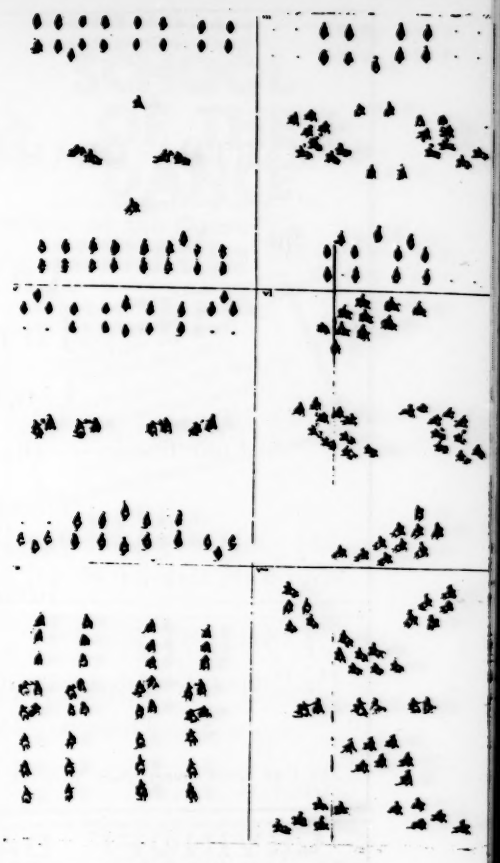
Caroso describes the "rose" as "the Contrepaso according to the true mathematics after the verses of Ovid." He shows exactly how the individual couples should leave each other, join other partners, form lines of *cavalliers* (men) and *dames* (women), and how these lines should move in front and in back of each other in formal patterns of circular movement.

Just as Caroso planned his dancers movement patterns, so do many choreographers of the present day. Some even go so far as to map out all the entrances, groupings, changes of formations and paths across the floor before any of the actual steps that are going to be used are taught. Then, once the dancers know where they are to go, the actual steps are given them. In a trice the steps are fitted into the movement pattern, and the performers are ready to dance them with a minimum of collisions.

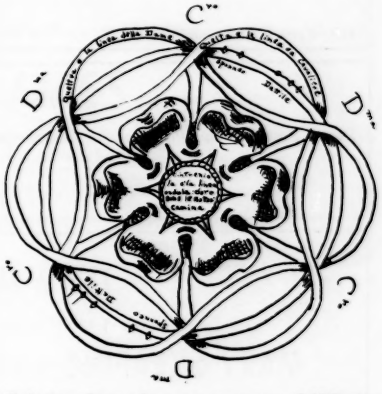
While we do not know just who it was who first made dancers conscious of the importance of group movement, there is little doubt that group movement dates back to prehistoric times — to religious ceremonies and rituals. But, in any case, and to the best of our knowledge, Fabrito Caroso was the first person to leave posterity a floor pattern of this kind.

Sometimes the patterns made by the performers have been far more important than the actual steps used. It may have been the pleasure in watching group patterns that gave rise to the horse ballets, around 1661, in which horses were trained to follow the leader, wheel, circle, reverse direction and do many other maneuvers — some of which we still see today in the circuses. Such careful training of the horses no doubt came from the tournaments of olden times, and it is possible that the movements and formations of the horses may have been indicated in some way centuries before, but the one reproduced on this page is the earliest floor plan of a horse ballet now known.

How unfortunate for us dancers and spectators of the present day that we have only fragmentary notations of the dances of those times, instead of a combination of carefully drawn floor patterns and their corresponding step notations — making a record which, as you now know, would have been perfectly possible to dance notators of the early 1600s. *THE END*



Sections of notation for a horse ballet, 1661. (Chaffee Collection)



Fabrito Caroso's rose pattern, 1630, indicating floor patterns of a contemporary couple dance.

MARTHA GRAHAM SCHOOL

of Contemporary Dance, Inc.

Annual June Course

Four Weeks — June 8th through July 3rd

Elementary
Intermediate
Advanced

2½ Hours Daily, Mon.-Fri. 10 to 11 AM; 11:30 to 1 PM

1½ Hours Sat.—Advanced and Intermediate 10 to 11:30 AM

Elementary 11:30 AM to 1 PM

316 East 63rd Street, New York 21, N. Y. TEmpleton 8-5886

LEVINOFF BALLET SCHOOL

Joseph Levinoff — *Ballet, Toe, Spanish*
Frank Wagner — Guest Teacher (Tuesdays) *Modern Jazz*
Special Children's Classes

159 West 56th Street, N. Y. C. **Brochure on Request** CIrcle 6-3846

Dance Portraits and Photographs **ZACHARY FREYMAN** *Dance Magazine staff photographer*

by Appointment MU 3-6740

Thalia Mara & Arthur Mahoney

are proud to announce that

MARY SKEAPING, *M.B.E. Director of the Royal Swedish Ballet*

will be guest teacher for the **SUMMER COURSE**

JULY 6 - AUGUST 14

Curriculum: Academic classical ballet technique, Pointe technique, Variations, Supported Classical Adagio, Character dance, Plastique.

Faculty: Mary Skeaping, Thalia Mara, Arthur Mahoney, Hilda Butsova, Yurek Lazowski.

Graded classes — Brochure on request

School of BALLET REPERTORY

117 West 54th Street, New York 19, N. Y., CI 5-9721

AWARDS *(Continued from Page 34)*

pily so. For example, a ballerina in this country—and I can mention Vera here, and many others—will work in ballet, will work in musical comedy, will work in motion pictures and TV—and nobody frowns on it . . .

This overlapping of effort has created a very healthy thing in America. At a gathering like this I look around and see a lot of people who have influenced me, swayed me—who have influenced and swayed all of us. At the same time we can talk to each other and know that we're working toward a better American dance . . . It's important that we meet. Aside from the nice thing of being told that I'm getting an award for making a contribution, I can hardly tell you how gratifying it is to leave the commercial theatre and commercial motion pictures and come here to be with a group of people who are dedicated, who, at the same time, know that a lot of commercial people are dedicated, too, and understand —not both sides of the coin—but the many facets that the dance has in America.

I'm so aware of it because I dance for the masses. It's a big job to see if you can please Joe and Jim and Jack; the audience is a variegated and huge one. It's a challenge and a responsibility. At the same time, so many fine, wonderful dancers are getting an opportunity to go on TV shows like Omnibus—which I think is pretty eminent (it's the reason I did it) —and on many other shows . . . I'm very proud of all this. So keep it up, fellows!

Zorina Makes Award to Youskevitch:

The next award winner is one of the truly great male classic ballet dancers of our time—possibly of all time. He is, incidentally, a performer who came very close to stealing one of Mr. Kelly's own pictures away from him, *Invitation to the Dance.* (Kelly: He did!)

There is still another crossing of the paths of these two very different and very distinguished dancers. In his recent TV show, Mr. Kelly placed great emphasis on the relationship between sports and the dance. It happens that Igor Youskevitch, before becoming a dancer, was a champion athlete. When he was active in the Sokol organization in Yugoslavia, a determined young ballet dancer was so impressed with his movement quality that she approached him to ask if he would study dancing and become her partner.

Thus the beginning of a remarkable career in classic ballet on the great stages of the world. He has become a model,

an inspiration for all men who dream of becoming dancers. I also understand that he is a model husband, the father of a budding ballerina, and a fisherman *par excellence.*

DANCE Magazine's citation reads: *To Igor Youskevitch, for his unique balance of dignity, humility and caring — all of which have added a special Twentieth Century dimension to the term "premier danseur noble."*

Igor Youskevitch:

Well, I wish I could talk today about fishing, but I think it's out of the question.

I feel mighty proud to be one of the recipients of these awards. We should thank DANCE Magazine for being such an impartial friend to all dance styles and all dance forms. I believe that all dance styles should have the opportunity to develop and work in peace. After all, we all have the same goal in mind.

I feel that this goal should be of such idealism, purity and perfection that it is humanly *impossible* to reach it. But it is essential to keep trying. In that way the dance world will be constantly in a state of inspiration which will keep the dancing standards on the highest possible level.

And I hope that some day all the dance forms and styles will work under the same roof . . . thank you very much.

Zorina Makes Award to Alonso:

For about ten years now, Mr. Youskevitch's principal partner and co-star in many memorable performances has been Alicia Alonso. Miss Alonso is the First Lady of the Arts in Cuba. However, we in the United States regard that as a technicality and insist upon being proud of her also, for she has had her major training here, and nearly all her performing experience has been with American companies . . . She went from the corps de ballet of Ballet Theatre to become leading ballerina of that company, of Ballet Russe, and of her own Ballet Alicia Alonso in Cuba.

During the past year she enthralled the balletomanes and dancers of Russia. Surely, she is the envy of every dancer today for having danced there—and having succeeded so magnificently. How wonderful to know that we were represented by such a beautiful dancer, both literally and poetically speaking. A special salute, too, for being a wife and mother, and—I can hardly believe it—a grandmother. That is the most spectacular achievement, even though Alicia married when she was only 15.

DANCE Magazine's citation reads: *To*

(Continued on Page 66)

June Taylor SCHOOL OF THE DANCE

Specializing in every phase of the Dance

BALLET • TAP • MODERN • TOE
ACROBATIC • MODERN JAZZ
MUSICAL COMEDY

Children 4 years and up —
Teenagers—Adults—Professionals

Special courses for teen-agers
training for a professional career

AWARD WINNING TV PRODUCTIONS AND DANCE ROUTINES AVAILABLE.
For information and prices, write: Dept. P-94
The June Taylor School of the Dance, Inc.
1755 Broadway, N. Y. 19, N. Y.

THE JUNE TAYLOR SCHOOL OF THE DANCE, Inc.
1755 Broadway at 56th St., N. Y. 19, N. Y., Tel: JU 2-1780

RAOUL GELABERT

CLASSIC BALLET BODY PLACEMENT MODERN

Classes limited to 10 students • Special children's section

Raoul Gelabert School of Dance
63 East 11th Street, N. Y. C. AL 4-0067

photography by
FLATOW
STAFF PHOTOGRAPHER
DANCE MAGAZINE
Studio and Location Assignments
CHelsea 3-2262 — 75 Bank St., N. Y. C. 14

JERRY AMES
Theatre Art School
A FACULTY OF DISTINCTION
FOR THE ARTIST AND THE ASPIRANT

Michael Maule - *Ballet*
Mariquita Flores - *Spanish*
Leslie Barrie - *Drama-Elocution*
Alfredo Seville - *Vocal Arts*
Stuart Hodes - *Modern*
Lenny Dale - *Modern Jazz*
Jerry Ames - *Tap & Jazz*

BRILLIANT GUEST STARS WILL CONDUCT CLASSES PERIODICALLY

1697 B'WAY (53rd ST.) SUITE 302 CO 5-8875 For info: ANNA REED HA 9-2397

University of Alberta **BANFF SCHOOL OF FINE ARTS**
in the heart of the Canadian Rockies
27th *Annual Summer Session JUNE 22 - SEPT 12*
OFFERING AN OUTSTANDING PROGRAMME IN BALLET
Courses for students (beginners through advanced) and teachers; the finest instructors from the Royal Winnipeg Ballet, Canadian Schools of Dancing, and the Royal Academy of Dancing, London, England; excellent facilities.
other courses in: Music, Painting, Drama, Writing, Handicrafts, Photography, Modern Languages.
for calendar and further particulars write:
DIRECTOR, Banff School of Fine Arts, Banff, Canada

THE **MUSIC TRAIL** LAKE PLACID N.Y.
A Summer Camp for the Dance
BALLET • MODERN • JAZZ
Technique • Theory • Composition
SUMMER DANCE THEATRE
Performances with Orchestra and Chorus
Music — Drama — Art
juniors 7-12 *CO-ED* *seniors* 13-17
L. EPPSTEIN, dir. 202 Rivers. Dr., N.Y. 25
Brochure D upon request MO 3-4808

European Dance Study Tour 1959
Study or audit 2 weeks Paris, 2 weeks London incl. Royal Ballet Teachers Course. Reasonable. Includes classes, sightseeing, concerts, meals & hotel accommodations. Extended tour of the continent available. For teachers, students & dance enthusiasts. Tour director Marjorie Hall.
SITA WORLD TRAVEL, INC. 545 5th AVENUE, N. Y. 17 Dept. D., MU 2-6544

PERRY-MANSFIELD
School of the Theatre and Dance
Steamboat Springs, Colorado
July and August
Harriette Ann Gray—modern dance
Mary Clare Sale—ballet
Charlotte Perry—acting
THEATRE FESTIVAL
in the
JULIE HARRIS THEATRE
Address **Portia D. Mansfield**
Nov. to May — Box 4026, Carmel, Calif.

JACOB'S PILLOW DANCE FESTIVAL, Inc.
Eighteenth — 1959 — Season
"The University of the Dance"
Faculty—1959
Ballet: **PEGGY VAN PRAAGH**
American Contemporary (Modern) Dance
MYRA KINCH
Ethnic (Spanish, Hindu, Folk, etc.)
CAROLA GOYA & MATTEO
Principles of Movement & Rhythm Pantomime and Dramatic Dance:
TED SHAWN
Dance Composition and Composition for Dancers
MYRA KINCH & MANUEL GALEA
Dance Notation (Labanotation)
ANN HUTCHINSON
Audio-Visual Aids to Dance Education
CAROL LYNN
Stagecraft Workshop for Dancers
JOHN CHRISTIAN
For 1959 Catalog: write
TED SHAWN-Founder-Director
Box 87, LEE, Mass.

ALBERTINE SUMMER DANCE WORKSHOP BAR HARBOR, MAINE
For the serious dance student concentrated dance study in beautiful surroundings.
Mme. FELIA DOUBROVSKA
— Ballet
Edna Dieman } **Hindu**
Julia Bennet }
Albertine — **Spanish**
For information write:
Albertine Maxwell
3325 West End Ave., Nashville 12, Tenn.

WILDERNESS BALLET CAMP
RITA WARNE
announces guest teacher
LESLIE EDWARDS
Royal Ballet London, England
Write: TORONTO BALLET, 1927 YONGE ST., TORONTO 7, CANADA

CAMPS, TRAVEL, SUMMER STUDY

BY TONI HOLMSTOCK

The WILLIAMSTOWN THEATRE FOUNDATION, in Williamstown, Mass., announces a unique training program in dance in conjunction with its Little Theatre. The season starts July 3 and ends August 29. Offered are classes in modern dance, ballet, modern jazz, mime, composition, acting and production. Available to students are workshop performances, visiting lecturers, and summer stock experience with an Equity co.

•

THE BANFF SCHOOL OF FINE ARTS, established by the University of Alberta, started as a school in the Arts Related to the Theatre. It has grown steadily, until today it offers a wide selection of courses in theatre, ballet, opera, music, painting, playwriting, short story writing, television and radio writing; handcrafts; recreation courses in geology; oral French; basic Russian, and photography. In response to the success of experimental excursions off-campus, and to provide as broad an experience as possible for students, opera, ballet and drama productions will tour various Alberta communities.

Each year some 600 students from across Canada, the U.S., and countries abroad attend courses which may be taken for university credits, Banff School Certificates, or simply for recreation and pleasure. All groups have an opportunity to study under a distinguished international faculty.

•

For those interested in European theatre and ballet, CONSOLIDATED TOURS offer 21 days visiting the Soviet Union, Austria, Czechoslovakia, Holland, England, Finland, France and Poland . . . KAY PERPER offers a Gala Dance Tour in July covering ballet, modern and folk dance,

MT. PINNACLE DANCE CAMP
Hendersonville, N. C.
directed by
HILDEGARDE BENNETT
ROBERT BARNETT
VIRGINIA RICH BARNETT
Offering a Special Two Weeks
Dance Course
with regular Camp activities
AUG. 23rd thru SEPT. 5th
A Vacation with a Purpose in the Blue Ridge Mountains.
Write for Brochure:
3215 Cains Hill Pl. N.E., Atlanta, Ga.

and visiting London, Copenhagen, Stockholm, Leningrad, Moscow, and Paris. Included are performances, classes, gala parties, and sightseeing . . . EILEEN O'CONNOR offers a European Study Tour for ballet teachers, students and balletomanes that gets to London, Paris, Copenhagen, Moscow, Rome, Vienna and Stockholm during July.

•

The PERRY-MANSFIELD School of the Theatre and Dance, at Steamboat Springs, Colo., has long been a center for students seriously interested in the dance. This season (July and August), Harriette Ann Gray will head the modern dance; Mary Clare Sale, ballet; and Charlotte Perry, acting. The Theatre Festival in the Julie Harris Theatre is a regular feature of the summer.

•

At Ted Shawn's JACOB'S PILLOW, near Lee, Mass., Peggy Van Praagh will head the ballet department. For 5 years Miss Praagh was with the Royal Ballet as soloist, teacher, and producer, and Co-Director with Dame Ninette de Valois in 1958, as well as Director of the Edinburgh Festival Ballet. 1959's 9-week season begins June 29.

•

For those who are interested in a dance camp, but are unable to take a complete summer vacation, MOUNT PINNACLE Dance Camp offers a special two-week course (Aug. 23-Sept. 5) at Camp Blue Star, Hendersonville, N.C. Accommodations are modern; all camp facilities are available, plus theatre and concert side trips. Admission policy is based on age, emotional maturity, ability to relate to group situations, and previous dance training. Director Hildegrade Bennett has a fine dance background, as have Robert Barnett, well known for his work of recent years with NYC Ballet, who is now with his wife, Virginia Rich Barnett, associated with the Atlanta School of Ballet and the Atlanta Civic Ballet. *(More Next Month)*

INTERNATIONAL
SUMMER DANCE SCHOOL
AND EXPERIMENTAL GROUP
JULY-AUGUST 10th SEASON 1959
Angiola Sartorio, DIRECTOR
SEVEN SIXTEEN JASMINE AVENUE
CORONA DEL MAR, CALIFORNIA

MUSIC THEATRE ART DANCE
INDIAN HILL
Stockbridge, Massachusetts
Junior and Senior High School Boys and Girls. All Sports. Tutoring. 8 weeks $700.
MORDECAI BAUMAN, Director • 8 W. 13 St., New York 11 • ORegon 5-2262

BEAUPRÉ at Lenox, Mass.
60 Girls 10-16
DANCE • DRAMA • MUSIC • ART
DANCE: Ballet, Modern, Ethnic
MUSIC: Instruments, Voice, Choral
ART: Painting, Ceramics
DRAMA: Acting, Staging, Improvisation
Sports, Pool, Trips to Jacob's Pillow, Tanglewood, etc. Professional staff.
Mr. & Mrs. Stanley D. North
2 Maher Ave., Greenwich, Conn.
Tel. Normandy 1-7163

Grey Gables Theatrical Workshop
Co-ed. Stock Company Apprentices, 13 years & up. Professional instruction in acting, dance, stagecraft, music, choreography, lighting. Tool shop. All sports including fencing, tennis, swimming. Junior camp 5 to 12 years. Mrs. Dan Melnick, Pinesbridge Rd., Kitchawan, Ossining, N. Y., Tel. WIlson 1-3411, N. Y. AC 2-3315.

Summer Study in
COLORADO SPRINGS
AT
THE
Colorado College
SUMMER SESSION
June 15th — August 7th
Nineteenth Season of the
HANYA HOLM
Summer School of the Dance
Full Time Study in Dance and Related Subjects
Dance and Drama Production
Eight Week MUSICAL SCHOOL
Chorus and Orchestra
Complete Schedule of Academic Subjects
A few scholarships available
For further information write
Director of Summer Session
Colorado College, Dept. R
Colorado Springs, Colorado

RUTH CURRIER
(With Resident Group)
UNIVERSITY OF COLORADO
SUMMER SESSION
JUNE 12 — JULY 17
Beginning, Intermediate and Advanced Classes and Dance Composition
For information address:
DEAN OF THE SUMMER SESSION
McKENNA 30, BOULDER, COLORADO

SPECIAL
6 WEEKS SUMMER COURSE
June 2 - July 11
DAVID PRESTON, DIRECTOR
At TCU you can earn a BFA in Ballet
For information write School of Fine Arts
TEXAS CHRISTIAN UNIVERSITY,
Fort Worth, Texas

WOODCLIFF
Co-ed 4-17 yrs. Sawkill (nr. Woodstock), N. Y. Mature leaders. Res. M.D. Private lake. Land and water sports. RIDING. Golf, tennis, archery, riflery, trips. Dramatics, ceramics, fine arts. DANCE—ballet, modern, theatrical, folk & square.
Special equipment for younger children
Separate teen-age program
D. D. Saphir, 62 Howard Ave., Tuckahoe, N.Y.
WO 1-3786

IDYLLWILD ARTS FOUNDATION
Idyllwild, California
CONTEMPORARY DANCE WORKSHOP
July 27 - August 9
Bella Lewitzky, Eugene Loring, Ann Halprin and others
FOLK DANCE WORKSHOP
July 10 - 17
Vyts Beliajus, Paul and Gretel Dunsing, Millie von Konsky, Margarita Allen
Credit thru Univ. of So. Calif.
Make Reservations Now!

NATIONAL BALLET OF CANADA
SUMMER SCHOOL
JUNE 22 — AUG. 8
DIRECTOR: CELIA FRANCA *PRINCIPAL*: BETTY OLIPHANT
Graded Classes — Beginners, Intermediate, Professional
Supervised Accomodations for students, ages 10 to 18
Special Teachers' Course — June 22-27 (Inclusive)
For information write
National Ballet Guild of Canada
73 Adelaide Street West, Toronto, Can. Phone: Em 8-8449

Richard Christine
ELLIS — Du BOULAY
SCHOOL OF BALLET
formerly soloists with the SADLER'S WELLS BALLET
20 W. Jackson Blvd. • Suite 1501-7 • Chicago 4, Illinois • WAbash 2-1693

ROBERT DOREEN
LUNNON TEMPEST
Formerly Principal Dancers: SADLER'S WELLS BALLET
THE ALLEGRO SCHOOL OF BALLET
410 So. Michigan Ave. Chicago, Ill.

MERCE CUNNINGHAM
CLASSES IN DANCE TECHNIQUE • CONCENTRATED JUNE COURSE • 5 Weeks • June 2 through July 4
For Information: MERCE CUNNINGHAM • Dance Players Studio • 1233—6th Ave., N.Y. • Circle 7-7740

GLADYS CLAIRE
HIGHT — POWELL
SCHOOL OF THE DANCE AND THEATRE ARTS
European Trained Faculty
Cecchetti Graded Method
Two Studios
17 N. States Chicago, Ill. RA 6-7231
2205 Ridgeland Ave. Berwyn, Ill. GU 4-6511

MARIA NEVELSKA BALLET SCHOOL
of the Moscow Imperial Bolshoi Theatre
Professional, Advanced, Intermediate, Beginners, Children
PL 7-3624 CO 5-1360 — Carnegie Hall — #605 — 881 7th Avenue, N. Y. C.

NATHALIE BRANITZKA
formerly Diaghilev & Ballet Russe de Monte Carlo
939—8th Ave. (56th St.) N.Y.C.
Studio 408 TR 7-4524, JU 2-6536
CLASSES DAILY YUREK LAZOWSKI—CHARACTER

Eugene Loring, *Director*
AMERICAN school of **DANCE**
comprehensive education
7021 Hollywood Blvd. Los Angeles, Calif.

INTERNATIONAL *Dir. F. Lensky*
Dance School
BALLET
MODERN
JAZZ
TAP
SPANISH
HINDU
PRIMITIVE
CHARACTER
MUSICAL COMEDY
CONGA DRUMS
ADAGIO
Cholly Atkins
ShirleyBroughton
Nenette Charisse
Sonya Dobrovinska
Vitale Fokine
Alma Kaaber
F. Lensky
Harold Pierson
Amun Ram
Tom Roba
Dean Sheldon
Don Sky
Teresita La Tana
Frank Wagner
Harry Woolever
Beginners to Professionals
Special Children's Classes
Government Approved for Foreign Students
Carnegie Hall Studio #819 CO 5-9090 CI 7-6056

AWARDS *(Continued from Page 63)*

Alicia Alonso, for illuminating the purity of classic dance with her radiant warmth—a dazzling combination which recently brought surprise and delight to still other audiences—in Russia.

Alicia Alonso:

Thank you very, very much. I must say — I am so scared. This is really a beautiful honor, and I thank DANCE Magazine and all of you around me.

I could compare how scared I am to the times when I danced in Russia. The United States is my home ground—my career was made here. I first began in a show. After that I went into the American Ballet Theatre—and that's actually where I was made a ballerina. So every time I dance here I always see very dear friends . . .

In Russia, they were very anxious to see the American style of dancing—just as anxious as we are to see them. I remember the audience and the way they received the performances—they were very warm, very nice. In Leningrad it was 33 degrees below zero. When I came out of the stage door, all covered up and ready to run for the car, it looked to me as though the whole audience had moved outside. Their faces were red—they were just as cold as I was. They gave me flowers and messages. In Moscow they all walked with me from the theatre to the house where I was living, a block away, saying "Thank you" in English, in Spanish, in French—any language.

I took classes in the various Russian schools. They were wonderful. And they were always asking how it is here—how we learn, what our classes are like.

The Bolshoi company itself is a very high-standard professional company, with marvelous dancers. One difficulty they have, it seems to me, is in individual turns for the women. In America I think our dancers are brilliant in turns. It sort of goes with the schools. And it also goes with the shoes. It's funny, I never realized how important shoes were until I saw their shoes and ours.

They want very much to come to America, and they are very curious to know how we will receive them. I told them Americans are warm and simple and will give them the same kind of admiration and respect they gave me.

Dancing and dancers all over the world speak the same language, the language of the arts. I think that's all I have to say now. Thank you very much—and I feel a different woman now! *THE END*

BOLSHOI BALLET: AT HOME

(Continued from Page 41)

a staff of about 2,800 to produce its extensive repertoire of ballet and opera. Of these, 232 are dancers, the splendidly trained, superbly skilled, versatile artists of the Bolshoi Ballet. About the same number are members of the opera ensemble. There is a huge orchestra. The rest are technicians of all sorts — costumers, scene painters, stagehands (many of them women!), wigmakers, electricians, maintenance men — even weavers, for the Bolshoi manufactures its own textiles for special period costumes. There is a veritable army of dressers. When Beryl Grey appeared as guest artist at the Bolshoi, she was assigned, in addition to her personal dresser, a make-up artist, a hair-dresser, a woman to apply her body make-up, and another to scrub her back when she took a shower after the performance! An attendant brought hot tea during each intermission, and another brought fresh towels and soap after each act.

The Bolshoi has an active repertoire of about nineteen ballets — not too large, until one considers the fact that every one of them is a full-scale production in three or four acts, occupying an entire evening. A new work is rehearsed for months, one or two premieres given each year.

Ensemble dancers work hard, appearing in the opera divertissements as well as in the ballets. Principal dancers may appear only once or twice a week, and prima ballerina assoluta Galina Ulanova dances as infrequently as once a month, but rehearsals and classes are daily routine for all. Salaries are low. But dancers, like all artists in culture-conscious Russia, receive preferential treatment everywhere, and can look forward to substantial pensions after twenty-five years of service. *L. Moore*

IN THE NEWS

Wide World Photos

***TOUT PARIS WAS THERE:** An elegant turnout attended the debut of Ludmila Tcherina's new co. and ballets at the Theatre Saint-Bernhardt on Feb. 19. Above, backstage after the gala, ballerina Tcherina, dancing stars Roland Petit and wife Zizi Jeanmaire.*

The Royal Academy of Dancing

Incorporated by Royal Charter

15, Holland Park Gardens, London, W.14
ENGLAND

Patron: HER MAJESTY THE QUEEN
President: DAME MARGOT FONTEYN DE ARIAS, D.B.E.

BALLET IN EDUCATION

CHILDREN'S EXAMINATIONS

Miss Rita Ireland A.R.A.D. will visit California from 18th April to 16th May, 1959, to conduct Examinations and Classes on behalf of the Royal Academy

CALIFORNIAN ORGANISERS

NORTH CALIFORNIA
Miss Mary I. Conmee
6034, College Avenue
Oakland 18
California

SOUTH CALIFORNIA
Mrs. Audrey Share
617, California Ave.
Long Beach
California

SCHOOL OF
RUSSIAN AMERICAN BALLET
METROPOLITAN OPERA HOUSE STUDIO
BORIS NOVIKOFF, Director
Classes forming for Children, Adults, Beginners, Professionals
1425 Broadway, Entrance Studio 15, New York — LO 5-0844
Branch Schools — New Rochelle, N. Y., 201 Church St. NE 2-8532

Ballet Russe de Monte Carlo School of Ballet

SEVEN ARTS CENTER
120 Madison Avenue
New York 16, New York

A Complete Schedule of Ballet Classes for Children, Intermediate, Advanced, Professional, and Adult Beginner Students.

Faculty: **Maria Swoboda** **Anatole Vilzak**
Frederic Franklin **Edward Caton**
Leon Danielian **Casimir Kokich**
Patricia Casey

For information, schedules and rates:

Ballet Russe de Monte Carlo School of Ballet
120 Madison Avenue, New York 16, N. Y. **Telephone ORegon 9-9489**
Philadelphia Classes, 2027 Chestnut St., Phone: GE 8-2900

LETICIA JAY CLASSES

West/East &
Jazz Dance Techniques

Co-ordinated with JNOTATION

2 hour lessons assure pupils of both the dance material, and its notation for future reference.

10 East 85th St., New York 28, N. Y.
RH 4-7588

Earl Atkinson

ORIGINAL TAP ROUTINES
SEND FOR CATALOGUE

719 East 32nd St., Brooklyn, N. Y. GE 4-0738

NOW! *You need no wampum*
for reservation on chief
Costume Fabric Catalog for 1959

ASSOCIATED'S...1959
costume fabric catalog
(Available for dance schools only)

We're beating the tom-toms for the *whoop*-endous array of "native" costume prints, sparkle fabrics and our new, beautiful patterns . . . you'll find in our costume fabric catalog . . . 1959 edition.
For late-comers and for Indian Summer recitals SEND YOUR ORDERS NOW . . . AND WE'LL give you "smoke signal" service on all fabric needs.

Serving Dance Teachers for over Quarter Of A Century

ASSOCIATED FABRICS CORP.

-- DON'T DELAY! FILL AND MAIL THIS COUPON TODAY! --
☐ Send us your 1959 Costume Fabric Catalog (schools only)
☐ Send us full details on Patterns.
NAME_____
SCHOOL_____
STREET_____
CITY_____ ZONE____ STATE_____

MANUFACTURERS
AND
CONVERTERS
10 East 39th Street
New York 16, N. Y.

BEAUTY AND THE DANCER

SPRING FASHIONS

ANTONIA DOBROSLAVIC

This time of year, at the big spurt of springtime dance activity, the female contingent of the dance world may be too busy to scan the fashion columns. And so we present a capsule report on the latest in offstage attire.

Sack, chemise, trapeze—all have quietly faded away. In evidence again is a normal figure, softly supple, and a natural waistline. The sheath, modified, alone or in company with slim coat or jacket, is almost a classic. The coat or jacket, lined with the material of the blouse, remains a favorite. Dresses are softly pleated in the skirt or slim and belted, mostly with a wide self-belt, shaped deep and low in the back, narrow and high in the front.

Sleeves are capped or short, and many spring and summer styles show no sleeves at all. Shoes are slim, toes pointed; heels, high or medium, are thin and well balanced. Colors are radiantly glowing in all shades of the rainbow. Many fashion houses show Capezio's in fabrics of silk or printed florals and colored kids. Hose are tinted or neutral.

Fabrics are lush, soft and feminine. Textured silks and soft shantungs, as well as smooth surfaced fabrics, are popular. Chiffon is still supreme for evening. Linens, knits and all the man-made fabrics are used.

Black has again a top position in fashion, and of course checks and polka dots are high on the list in all materials.

Wide collars are shown again, and the lingerie touch is in favor. A forecast of the future, showing in some of the spring styles, is the built-out shoulder.

Hats show a mass of flowers, whether covering the head completely or bunched on large picture hats or sailors. The elongated fez or turban is most popular in all materials, even to net and chiffon. And, of course, the pill box is still with us.

House coats look more and more like dresses, and hostess gowns are elegant in all materials. The Oriental look is ever present, and the evening gowns are rich of fabric, long and slim of line, with sheer coats, jackets or stoles.

This year, women of all ages can find any favorite type of fashion to choose from: classic button-down dresses, long or short jackets, the soft or tailored look; blouses to tuck in or wear over the skirt, tailored or softly bowed. And, of course, furs—mink still the favorite. *THE END*

DANCE Magazine's

Ballroom U.S.A.

"a-magazine-within-a-magazine"

BALLROOM EDITOR: Donald Duncan **ASSOCIATE BALLROOM EDITOR:** Dorothea Duryea Ohl

CONSULTANTS:
Helen Wicks Reid, Carl L. Braun, Jr.

CORRESPONDENTS:
Mid-West: Louise Ege, *Edgewater Beach Hotel, Chicago 40, Ill.*
So. Calif.: Katherine Sheehy, *13110 Riverside Drive, Sherman Oaks, Calif.*
No. Calif.: Gladys Blankenship, *700 Arlington Ave., Berkeley 7, Calif.*
Southwest: J. H. Vandapool, *909 Avenida Estrellita, Albuquerque, N. M.*

CHINESE CHA CHA: ***Every month there's more evidence to prove that cha cha is positively the Number One dance. Now it's solidly entrenched among the Chinese-Americans in San Francisco. In foreground above are cabinet maker Howard Wong and his wife Rosemary, showing fine form in cha cha at a party in the S.F. studio of teacher William D'Albrew.*** ***(See story next page.)***

Ted Streshinsky

DEFT DUETS: The Chinese-American students of S.F. teacher William D'Albrew are ardent fans of cha cha. Arlene Lee is dancing with Mr. D'Albrew in photo at left.

CHA CHA ON GRANT AVE.

The Chinese-Americans of San Francisco Are Doing Great Latin American and Swing

BY WILLIAM D'ALBREW

PHOTOS BY TED STRESHINSKY

The Rodgers & Hammerstein musical, *Flower Drum Song*, and particularly its hit tune, *Grant Avenue, San Franciso, California, USA*, have focused attention on S.F.'s famous Chinatown.

Outwardly the settlement retains its Far Eastern flavor, and the lanterns, pagoda-type roofs and shops filled with Oriental goods have remained pretty much unchanged along Grant Ave. On Chinese New Year, which comes in Feb., a block-long dragon still winds its way through the streets, and the greeting, "Gung Hay Fat Choy" ("Happy New Year") can be heard as old friends meet.

But the Chinese-Americans are today much like any other Americans. Their enthusiasm for ballroom dancing is indicative of the changed way of life in that community. While cha cha and Western Swing are currently their favorites, they can also do a mean rumba, tango, waltz or fox trot.

Among the most pleasant of the teaching chores at my studio is giving instruction to members of the S.F. Chinese Golf Club, the Square and Circle Club and the Chinese American Citizens Alliance. They are mostly 2nd and 3rd generation Chinese, although there are a few newcomers to the USA.

The Golf Club, which includes among its many activities monthly golf tournaments, has had its own clubhouse for ten years and has a membership of over a hundred which makes a considerable contribution to the social life of Chinatown. The Square and Circle Club, made up of business and professional women, is the oldest Chinese service club in this country. It was founded in 1924 by 7 young girls of the Chinese Congregational Church, to raise funds for victims of a flood in Hong Kong. The club has since become an important community agency, giving a helping hand wherever necessary to orphans and needy Chinese girls through a rotating "friendship fund." The Citizens Alliance is a nation-wide organization of business and professional men of Chinese descent, dedicated to improving conditions of American Chinese through scholarship grants, a health and education program, etc.

The groups with whom I have been working includes school teachers, engineers, aircraft mechanics, doctors, dentists, lawyers, merchants, bank employees, decorators, etc.—occupations which correspond to a cross-section of any American community. Their outside interests are much the same as anyone else's (except that they play mah-jongg instead of bridge or Canasta).

FUN TIME: Lanterns, fans, a dragon's head, etc., make up the attractive decor for the festivities of the cha cha enthusiasts of S.F's Chinatown. That's Deputy City Att'y Sam Yee, at left, leading his partner into a speedy spin. At right, the group does a change-your-partner play game.

One of the special virtues of the Chinese is the desire to do things correctly. This virtue, of course, applies to their study of ballroom dancing—they do it superbly. Like many other Americans, they have discovered that dancing is a social and business asset—as well as lots of fun.

NOW SEE HERE, SAM!

We've been hearing from all quarters about a series of dialogues on CBS-TV between Arthur Godfrey and Sam Levenson about the problems of teen-agers. Levenson had some sharp things to say to the effect that many parents are becoming slack in their sense of responsibility toward their youngsters. He was caustic on the subjects of juvenile delinquency, teen-agers' late parties, their dating and driving habits, their musical taste, etc., etc.

Much of what the ex-schoolteacher had to say was commendable. However, Sam's off-the-cuff comments—mostly by inference—cast a reflection upon the teaching of social dancing. Over and over in these pages we have pointed out the enormous value of dance instruction for youngsters, and the ways in which the concomitant teaching of etiquette and consideration for others is a powerful force to offest trends toward deliquency. Everywhere the youth of this country has need for more and more recreational outlets of a wholesome kind. Definitely one of those outlets is social dancing under the right conditions.

Can it be that Messrs Godfrey and Levenson have never seen dancing classes of the better kind—ones which are properly conducted by responsible teachers, correctly chaperoned by interested parents? Maybe lots of parents haven't bothered to look in on such classes either.

We suggest that those who are seeking solutions for the admittedly woeful conditions among some elements of the young can get expert help from dancing teachers.

More on this topic in our next. *D.D.*

"PHILADELPHIA STORY" III

Analyzing Some of the Newest Novelties on "Bandstand" for Dance Class Use

BY DOROTHEA DURYEA OHL

My face is red! On page 68 of the Mar. "Philadelphia Story," in the description of the man's part in *Tuck-In and Through the Arch*, appears the direction: *Step* in place R . . . Ct. 2." This follows the Ct. 1 direction to"*Touch L* (ball of ft) beside R." This would make the man quite an acrobat. To be able to touch the ball of one foot, lightly and weightlessly, to the floor, and follow this with a *step* on the other foot, is a physical impossibility. What was meant, of course, was for the man to "*Step* in place *L*." Sorry!

With that cleared up, let's go on to more about what's new and interesting on Dick Clark's *American Bandstand* on ABC-TV. Some of this results from my own observations during a period of enforced leisure because of a fractured rib, and some from my favorite source of information—young friends.

The most interesting state of affairs to be noticed is the fact that many of the *Bandstand* dancers now combine in their dancing, features from both styles of Lindy—Philadelphia and conventional. It makes for a happy intermingling, and I've observed that some of my own pupils have adopted the pleasing compromise. Since both styles employ the same basic count (although the ways in which the steps producing this same basic count are different), this poses no problem.

To recapitulate, here are the two Basics, as given in Feb. issue:

LINDY SIX BASIC (with Doubles)
Jitterbug pos.
Bend knees slightly on Cts. 2 & 4

MAN		
Fwd L, ball of ft	1	Double L
Drop L heel	2	
Bwd R, ball of ft	3	Double R
Drop R heel	4	
Bwd L, ball of ft	5	
Step in place R	6	
GIRL		
Fwd R, ball of ft	1	Double R
Drop R, heel	2	
Bwd L, ball of ft	3	Double L
Drop L heel	4	
Bwd R, ball of ft	5	
Step in place L	6	

PHILADELPHIA LINDY Basic
(Girl does counterpart)
(Closed pos.)

Touch L (ball of ft) beside R	1
Step in place L	2
Touch R (ball of ft) beside L	3
Step in place R	4
Step in place L	5
Step in place R	6

As one example of style blending, the *Touch, Step; Touch Step* (1st 4 cts.) of the Philadelphia Basic is frequently followed by the "bwd-fwd" movement (last 2 cts.) of the Lindy Six Basic. This was seen in a figure which caught my eye, and which I have seen on the other programs as well. It combines the *Push-Away* (using the 2 hands of each partner: L to R, and R to L) and the *Changing Places* figures, both long-time favorites of conventional Lindy, with some of the footwork of Philadelphia Lindy—like this:

PUSH-AWAY plus CHANGING PLACES

2-Hand Clasp Pos. (L to R; R to L) partners face-to-face.

Each dances 1st 4 cts. of Philadelphia Basic in place (touch-step, touch-step). Then man pushes girl away with a straight forward thrust of his 2 hands against her 2 hands, sending her bwd. Immediately BOTH step bwd (man L, girl R) on ct.5. (For this Push-Away action it is imperative that the girl present some slight resistance in her hands—what we like to call "controlled relaxation." If her hands are like limp dishrags when the man tries to send her backward, only her hands and arms will go, and that's frustrating for the one trying to lead!)

On ct. 6, BOTH step fwd (man R, girl L). Very little lead from the man is necessary to cause the girl to step fwd here, since reflex action from his forward-thrust arm movement (and make sure that the man retains his grasp of the girl's hands) will accomplish this.

This *Push-Away Six* may be done as often as desired. When I saw it, it was accomplished with considerable arm movement—clasped hands extended out to sides at 1 point, overhead at another—thus making it attractive visually.

After any number of Push-Away's the man drops the girl's L hand (retaining her R hand in his L) and leads her into the Changing Places figure, using the footwork of the Philadelphia Basic traveling (but not with the hand-grip of 2 R hands clasped.—like this:

Man's L hand clasping girl's R, partners facing each other, girl slightly to right. Man draws girl fwd, and BOTH touch-step fwd (man L, girl R), girl going Through the Arch; BOTH touch-step fwd (man R, girl L) exchanging places with each other (man turns approx. ½ left, girl approx. ½ right—to face each other again), and man immediately grasps girl's other hand again in his other hand, so that they once more stand in 2-Hand Clasp Pos. (L to R and R to L). All the foregoing takes place on the 1st 4 cts. (Touch, Step, Touch, Step); with the final 2 cts. added as previously described for Philadelphia Basic (Step in place L—ct 5; Step in place R—ct. 6, with girl doing same using other foot.)

Immediately after partners have done one Changing Places, the man leads again into Push-Away, doing it exactly as before.

***TESTIMONIAL TO TOM:** Esteemed statesman of the dance, Tom Sheehy, is adorned with a Maharam crown by TV player Rusty Hamer, at a testimonial dinner Feb. 8 in L.A. sponsored by the Assoc. Dancing Teachers of So. Calif. (DMA). Mr. Sheehy is a former Pres. of that group, as well as of Dance Masters of Amer. and Chicago Nat'l Assn. of Dance Masters. Behind, holding some of the many plaques and citations, are (L to R): Ray Bolger, who danced and served as MC; Brownee Brown, chairman of the event (holding Dance Magazine's scroll); Tom's daughter Katherine, who is our So. Calif. ballroom representative.*

This can be kept up more or less indefinitely, with any number of Push-Away's followed by one Changing Places into any number of Push Away's, etc.—with each group of Push Away's performed in a diffierent location on the ballroom floor. To weave this flow of motion together most effectively—on the last 2 cts. of Changing Places, instead of the Step-in Place, Step-in-Place of the Philadelphia Basic, try the "bwd-fwd" motion of Lindy Six, adding the Push Away lead action to these 2 cts. (Cts. 5 & 6).

To get into the 2-Hand Clasp Pos. to start the Push Away bit, any maneuver that will effect this double hand-clasp may be employed. It can be Through the Arch as in conventional Lindy, or the Tuck-In preceding Through the Arch and into the Free Spin for the girl, which culminates in the Shake-Hands grip of Philadelphia Style (Mar. issue, p. 67).

If conventional Lindy's Through the Arch is used, since the man's L hand is grasping the girl's R hand during this, it only remains for him to reach with his R hand for her L hand as she completes her part, in order to achieve the 2-Hand Clasp. If the Philadelphia style is the one involved, as the girl completes her Free Spin, the man may grasp her R hand in his L hand and her L in his R (thus achieving the 2-Hand Clasp at once). If habit is too strong and they wind up with R hand in R hand, then the man may transfer the girl's R hand into his L and reach for her other hand with his free hand; 2-Hand Clasp is thus theirs to complete the last 2 cts. (5 & 6) of that Basic. If the latter seems too much action in too quick a succession of movements, the man may throw in a Basic danced in place and, while doing so, effect the desired hand-grip.

Philadelphia Basics, done in Shake-Hands Pos., are frequently danced in place, usually with much Sugar Footing, often throughout all its 6 cts. Frequently, too, the in-place Basic is done with a "come and go" "advance and retreat" type of movement added—practically a reversal of the procedures used in Push-Away of conventional Lindy.

This "to and from" action is achieved in two ways: (a) with ONE Philadelphia Basic—man pull girl twd him with his R hand, then BOTH touch-step fwd on cts. 1, 2 (man L, girl R), then man pushes girl away from him and BOTH touch-step bwd on cts. 3, 4 (man R, girl L) with Sugar Foot in place on cts. 5, 6—or (b) with TWO Philadelphia Basics, with 1st 4 cts. (of 1st Basic) danced in place, then BOTH Sugar Foot, advancing twd each other on cts. 5, 6 (man L, girl R); 1st 4 cts. (of 2nd Basic) danced in place, then BOTH Sugar Foot, retreating from partner on cts. 5, 6 (man L, girl R).

When doing Philadelphia Basics in place (with or without this "to and from" action), the new hand-grip (R hands clasped palm-to-palm with fingers toward floor, hands twisted to left—as described in last months's issue) is seldom employed, because this grip does not permit a comfortable lead action. Hand-Shake is the grip most in use here.

We saw an interesting departure from the more usual pattern for the 1st 4 cts. of a Basic (whether Philadelphia or conventional). To the strains of *The Italian Cowboy Song*, some *Bandstand* dancers used Triples (like the 3 little "quicks" of a Cha Cha Five, or the "step-ball-change" of tap dancing) for "1, 2, 3, 4" count. They danced these Triples in a rather rompy, almost Polka-ish style. This marks the first time this observer has seen more than the most fragmentary appearances of Triples on *Bandstand* in many a moon.

There can still be seen on the show that departure *in toto* from Lindy, whenever the Quaker City Boys are heard with their "Philadelphia-Mummer" style of music. The appearance of that style does not seem to have changed noticeably since we commented on it in our Jan. issue, and to me it seems more suitable to this type of music than does Lindy. They call the dance *Old Mummers' Strut*. All you do is this:

Partners face-to-face 2 or 3 feet apart. Walk toward one another 4 steps and walk backward from one another 4 steps (repeating this or not); then partners approach one another once more and hook R arms to circle fwd to right. Reverse this to hook L arms and circle fwd to left. Retreat from partner into starting position, for a repetition. All this is done in a most dignified, rather elegant style—and that's all I ever saw.

•

IT'S A DATE BOYS -- IV

This Month It's the Right Procedure in Introductions and Receiving Lines

BY RUSSELL D. CURRY

Introductions

Receiving Lines and Introductions, in general, seem to bother young people and adults alike more than almost any other item. There are different ways and forms of handling it, but the fiirst and foremost thing to remember is that an introduction is merely a method of helping two people to get to know each other.

"Sue, I want you to meet Joe," will do the trick just as well as, "Miss Susie Que, may I present Mr. Joe Doaks," and both

are acceptable on the proper occasion.

Obviously, in the first case, it's a personal, informal introduction and both Sue and Joe have heard of each other before. On the other hand, if you were at a Royal garden party at Buckingham Palace and were going to present Joe to Her Majesty Queen Elizabeth, you wouldn't say, "Liz, meet Joe," that is, unless no one were near and you knew her awfully well. Even then you couldn't, because you are not a member of her immediate family. Or are you?

"Sue, this is Joe," will not do the trick, and is also not very complimentary to the boy. You say "this is" before naming something inanimate or animal. Such as, "This is a piano" or "This is a horse." As we assume Joe is a human being, it is best not to use "this is."

When making introductions, who is presented? Who receives? Who extends the hand first? The same rule covers the whole works. If you use the slightly formal form of, "May I present . . ." you'll always be correct and will find introductions and handshakes simple.

When introducing a boy and a girl—the boy is presented to the girl; therefore, the girl's name is mentioned first. In other words—"Mary Smith, may I present John Doe." John is being presented to Mary. It's always the person who is being presented who waits for the person being presented to extend a hand. Using this form, the person whose name is mentioned first decides about the handshake, and the person whose name is second waits. Still using this same form, you always say the name of the girl or woman first; or the guest of honor. Or if there is a considerable difference in age, the older person's name first.

Examples of this would be: Introducing

Boy & Girl

Girl's name, "May I present," Boy—(Girl decides about handshake)

Man & Woman

Woman's name, "May I present," Man—(Woman decides about handshake)

Boy & Woman

Woman's name, "May I present," Boy—(Woman decides about handshake)

Girl & Older Man

Man's name, "May I present," Girl —(Man decides about handshake)

Parent & Teacher

Heaven forbid!! You've been trying to avoid this for months! Well, of course, it should be: Parent, "May I present,"—teacher—(whether male, female or devil). But, if you're not too strong in their subject, and it's near report card time, your parent will forgive you and your teacher may feel more important if you reverse it. Also in regard to age—there should be a considerable age difference. And if you know one of them would like to be considered younger (or older) than he is, forget age and use the rule of sex.

***TELLING THEM STRAIGHT:** Boston teacher Russell Curry, author of the "It's a Date" series, giving one of his popular lectures on dancing and dance etiquette to a school audience in Calif. He begins his annual coast-to-coast lecture tour this month.*

The Receiving Line

People, yes, adults, too, seem to be strained and embarrassed by receiving lines. And it's simply that they don't understand the idea behind the whole thing.

When you are invited to a friend's home, would you ring the bell, enter, take off your hat, throw it in a chair and say, "When do we eat?" I hope not. You would at least greet your host or hostess and say, "How do you do, when do we eat?" And, having eaten, you wouldn't clap your hat on your head and leave. You'd at least say, "Goodbye." If you'd had a good time, you'd say you'd had a good time. And if you hadn't had a good time, you'd say, "Goodbye!" You know you'd always greet your hosts upon arrival and say goodnight when leaving. It's exactly the same thing with a Receiving Line.

A Receiving Line may be made up of any number of people, from two to twenty. They are, or represent, your hosts for the evening; so you greet them when you arrive and say "Goodbye" when you leave. It's as simple as that!

Now let's see what you've remembered. They are in a Receiving Line. What name do you say first when introducing someone to them? Exactly! They are receiving, therefore, their name is mentioned first! Congratulations!

Should there be ushers (guests who are assisting in running things), they will take you up and you have nothing to worry about at all. However, if it's a less formal affair, you will have to go up and introduce yourself. If you're with a date, present her also.

***REFRESHMENT TIME:** Training in social behavior and dance instruction are given equal emphasis in the classes of Christine Jensen McAnanny and Barbara McNeill Hickey. Above are some of their 7th and 8th graders at a party in Melrose, Mass.* John W. Doherty

Suppose you're a stranger in these parts and don't know anyone in the Line: what then? Chances are, if it is a well-run affair, there will be someone handy to tell you. Of course, if there are ushers, there's no problem. If this isn't the case, then ask anyone. If you can't find anyone who remembers, then simply go up to the first person in line and in your own words, your own delightful and charming manner, with ease and poise, say, "How do you do —I don't belive we've met," (always hoping you haven't) "I'm Silver Nichols." He or she will then give you his name and you can then introduce your date. Right here let me stress this important item: Say your name clearly and distinctly, and if the person in the Line deosn't speak up, don't hesitate to ask him to repeat—even as he would to you. If you say, "I'm Silver Nichols" so that it sounds like, "I'm Lead Slug," you can't hold it against him if he embarrasses you by asking you to repeat the name. It's your own fault if from there on you're called "Slug."

On the other hand, let's assume there are again no ushers, but you do know the first lady in the Line. It's that old . . . It's that charming lady, Mrs. Tuxedo Fitzhue-Tightly. You then escort your partner to her and say, "Good Evening, Mrs. Tuxedo Fitzhue-Tightly, may I present Miss June Lune."

Of course, there are many methods of handling this situation, but very often guests are passed down the line from one member to the next. If this should be the case, then June would step up and greet Mrs. Fitzhue-Tightly and by her be presented to Mrs. Slightly Richer, the next member of the Line. While this has been going on, you have been standing around with your hands out of your pockets and as June greets Mrs. Slightly Richer you step up and introduce yourself to Mrs. Fitzhue-Tightly and likewise, in turn, are passed down the Line. There you are. Easy isn't it? Particularly when you realize that the people in the Line possibly have never been in a Line before, and are much more ill at ease and embarrassed than you and, as adults, are terrified of making a mistake. You see, you have it all over them —you're used to making mistakes and so you can take it—they can't. Besides, as a teen-ager, there is an excuse for not knowing—but no excuse for not trying. As an adult, there is an excuse (they say) for their not trying, but no excuse (they feel) for their not knowing. *(to be continued)*

•

A "FIND" IN RECORDS

Our San Francisco Bay Area Correspondent Evaluates the Windsor Ballroom Discs

BY GLADYS BLANKENSHIP

It's a pleasure to have a group of records so wide in scope that every ballroom requirement is filled — with the type of dance clearly defined on the label and the tempo at which it is recorded, without vocals, and played by an orchestra with an unmistakable mark of musicianship. This is the case of the Windsor line of ballroom records. It is wonderful for us teachers to have these for use in our studios, at our student parties, and to make them available to pupils — without having to shop endless hours, as we've done in past years.

They're all good, and all are played — by George Poole's Orchestra — in a steady tempo with careful attention paid to phrasing, and with good taste. You'll be glad you bought them and proud to use them. One's personal musical and dance background determines preference for dance music; any criticisms here are based on my own feelings and the comments of students and friends who have danced to and enjoyed this series. An asterisk (*) indicates numbers I particularly like for teaching.

4-501, **Moonglow* (Fox Trot) — a favorite of my Int'l Style teacher for Slow Fox Trot instruction; *Jealous* (Fox Trot) — Nice even tempo with enough variety in orchestration to insure interest. 4-502, *Object of My Affections* (Fox Trot) — Light and lively, yet with a beat that's easy even for a beginner to follow; **Josephine* (Fox Trot) — An all-time favorite in a brand new dress, and a very pretty one. (Have often said that without Wayne King's *Josephine* I couldn't teach dancing. It's nice to see that the Poole orchestra has done it justice). 4-503, *South* (Fox Trot) — "Heavy" by comparison but with an unmistakable beat; **April in Portugal* (Fox Trot) — A lively, pretty, moving melody, played in a makes-you-want-to-dance-rhythm.

4-504, *Ja-Da* (Fox Trot) — A popular tune of another era, this offers a spirited divertissement to an evening's dance program; *Green Door* (Fox Trot) — Good swing, but I feel the arrangement could have been improved in some of the chord structures. 4-505, *Should I* (Fox Trot) — Excellent fast fox trot, suitable for advanced dancers; *Just One of Those Things* (Fox Trot) — Suitable for English Quickstep as well as American style dances requiring fast foot work. 4-506, **Johnson Rag* (Fox Trot) — A real favorite — exceptionally good swing with wonderful steel guitar effects; *Singin' the Blues* (Fox Trot) — Fine for teaching because of its definite beat, but less interesting for the experienced dancer.

4-507, *What'll I Do* (Waltz) — Very good for Int'l Waltz because of retarded effect brought out by pianist, giving a feeling of a wide step on the 2nd beat;* *Fascination* (Waltz) — One of the nicest we've had in a long time, with a depth of quality which is inspiring. Good, full orchestration. 4-508, *We're Dancing Arm in Arm* (Waltz) — Especially liked by some of our better dancers. Has a romantic quality which carries one's interest along even in passages where one hears only drums and piano; *Till We Meet Again* (Waltz)— A pleasant goodnight waltz. Pretty steel guitar effects. 4-509, *Shadow Waltz* — a bit monotonous with the break after the 2nd measure in each phrase; *You Tell Me Your Dream* (Waltz) — Good for experienced dancers, but lacking in authority for the new dancer.

4-510, *I'll See You Again* (Waltz) — Pretty with good phrasing. Good for dancing — a bit "ethereal" for teaching; *Noche de Rondo* (Waltz) — Good arrangements, pretty chords. Moves well and gives one the feeling of leisurely turns. 4-511, *Oh, What a Beautiful Morning* (Waltz)—Nice for advanced dancers. Spots may confuse people who have timing and rhythm trouble; *Hi-li, Hi-lo* (Waltz) — Rather "light" in quality but with an easy-to-follow beat. 4-512, *Falling in Love with Love,* backed with *Ciribiribin* (Waltzes) — Probably because I've seen so many people struggle with fast waltz and not be able to keep up with the beat, I feel that unless a dancer has some knowledge of Viennese technique, he is better off not to attempt it. Therefore, it would be my preference that waltzes played this fast be done with more of a feeling of Viennese waltz than American style.

4-513, *Adios Muchachos,* backed with *La Cumparsita* — Two of the best known tangos, nicely played, with good rhythm and feeling. 4-514, **Anything Can Happen Mambo* — Extremely good beat, wonderful for teaching; *Un Poquito de tu Amor* (Mambo) — Lively and gay — makes dancing mambo real fun. 4-515, *Piel Canela* (Bolero Rumba) — When I put this record on without comment, people start doing cha cha, although it's labeled bolero-rumba. It's nice and lively and carries interest to the very end; *Green Eyes* (Rumba) — Interesting treatment of an old favorite with a good rumba beat.

4-516, *Linda Mujer* (Rumba) — Good for experienced dancers — a little fast for many variations. An admirable job in lending variety to the 4-bar melody; **Quizas, Quizas, Quizas* (Rumba) — Even people who have trouble with rhythm can feel the beat in this one. 4-517, *Oye Negra* (Samba)—Spirited, easy to follow, slow enough for teaching; **Mi Rival* (Cha Cha) — A favorite with students because they can so easily distinguish the beat. Interesting melody and orchestration. 4-518, *Brazil,* backed with *Tico Tico* (Sambas) — Inspiring treatment of 2 old favorites. Good steady rhythm — easy to hear and follow.

Just added to the Windsor line are some cha cha discs. As one teacher who was also listening to them said, "It's a pleasure to hear these cha cha's played by a full orchestra." They're all played in medium, easy rhythm. Even inexperienced pupils will have no trouble finding the beat in these.

4-519, *Cecelia* — A pretty tune that has long been a favorite of millions, played in wonderful cha cha rhythm. Delightful bass horn effects toward the end; *Harry's Tune* — An enjoyable, relaxed, even tempo with a pleasant melody. Makes one think of youth and spring. 4-520, *Third Man Theme* — A song nearly everyone loved for dancing at the height of its popularity

APPROVED and ACCEPTED

Since it's introduction just a few short months ago, WINDSOR'S exciting new

BALLROOM DANCE SERIES

has advanced to a ranking position in a highly competitive field, simply because of the approval and acceptance of a rapidly growing number of teachers, studio operators and dancers. Here is a well planned, well balanced catalogue of Fox Trots, Waltzes and Latins in a complete range of tempos and moods that make them a pleasure to use for teaching and an important source of profit when sold to students. Superb music by the full **GEORGE POOLE ORCHESTRA** and available in single 45's, fast-selling "Sets" of five 45's and popular long-playing albums.

JUST RELEASED *a sparkling new selection of* CHA CHA

Tracking the trend to **CHA-CHA,** Windsor has just produced several new numbers for this popular dance. Each one has the unmistakable beat and "feel" of true Cha-Cha and we have adapted the music of such all-time favorites as **THIRD MAN THEME, COCKTAILS FOR TWO, ALL I DO** and **CECELIA** for most of this group.

JUST FOR **Windsor Records** DANCING

WHERE TO BUY WINDSOR RECORDS. If your dance record supplier doesn't have them, ask him to order them for you, or send us his name and address so that we may contact him. In the meantime, use this coupon to obtain a free catalogue and full details of the Windsor story.

CLIP THIS COUPON

WINDSOR RECORDS, 5530 North Rosemead Blvd., Temple City, California
Please rush details on your new Ballroom Series

Name:.....

Street:.....

City:.....State:.....

AMERICAN SOCIETY OF TEACHERS OF DANCING Organized 1879

Member of The National Council of Dance Teacher Organizations
U. S. Ballroom Council

81st Annual Convention **Hotel Astor** **New York, August 9-14**

Ballroom Faculty: **Byrnes & Swanson**, **Jim & Marg Clelland**, **Bill DeFormato**, **Katherine Sheehy**, **Donald Sawyer**, **Irene Tungate**, **Lillafrances Viles**

Swavacha, Cafe Tango, Rumba, English Style, Teen-Age Mixers

Qualified non-member teachers accepted for Convention in order of application

For Info: Louise K. Bailey, Secretary, 126 No. Fairmont Ave., Pittsburgh 6, Pa.
President: Aline Baer *See Page 28*

— bound to be welcomed back in its new cha cha rhythm; *All I Do* — Listener must keep in mind that this is for dancing or he may be disturbed by this "modern" version in which the customary phrases have been shortened. 4-521, *Cocktails for Two* — A nice, easy, friendly sort of tune played in singable as well as danceable style. As appealing in cha cha as in its customary fox trot rhythm; **Mi Rival* — same as 4-517-B.

•

SIDELINES SYMPOSIUM

USA EDITION OF SILVESTER LP

Dance to Richard Rodgers, with Victor Silvester's Silver Strings and Orchestra (Capitol LP T 10193), is a thoroughly delightful recording. To quote from Silvester: "The basic essentials of true dance music are melody, a simplicity and consistent rhythm." To which we say Amen!

This British ballroom dance celebrity knows what he's talking about. At the age of 22 he won the World's Dancing Championship — after dancing for only 4 years! He then opened his own school in London, which soon became the largest and most famous in the British Isles. Finding it difficult to obtain satisfactory records for dancing, he formed his own orchestra (having studied piano as a boy). The band's success on records led to appearances on BBC, and today he stands among Britain's most popular ballroom maestros. He has written several books, too, best known of which is *Modern Ballroom Dancing,* which has sold over a million copies in 37 editions in English and several translations. With his pianist he has written some 90 dance tunes. In association with the Rank Organization he now has a chain of 22 schools in the British Isles. As a final "credit," he is Pres. of the Imperial Society of Teachers of Dancing.

It is welcome news to devotees of English dance music (who have been obliged to go to considerable trouble to get records from abroad) that they may now buy this LP at their local record shops, and we understand that there will be more Silvester releases from Capitol. This one contains only fox trots. These are played from medium-slow (approx. 26-30 measures per minute) to medium-fast (approx. 48-50 mpm). It goes with out saying that Rodgers' melodies are, as always, great. This LP makes for a happy wedding of two formidable talents.

P.S.: By comparison, "society beat," as exemplified by America's Lester Lanin in Epic's *At the Tiffany Ball,* runs about 52 mpm — which sounds (to this listener) too fast for comfort.

GAY NINETIES GIMMICK

Janet White Frazier of Westwood, Mass., has come up with another appealing novelty (remember her "Un-Birthday Party"?) This one is a "Gay Nineties Party." For this the girls wear Floradora Girl-type hats, with prizes awarded for the prettiest and funniest. Mrs. Frazier's twist for an elimination is to have black cardboard handlebar mustaches for the boys and Valentines for the girls, all numbered for matching up for partners and then for eliminating down to one winning couple. Suggested for the program are old-fashioned waltzes, Varsouvienne, Polkas, Schottisches, Boston Fancy, Boomps-a-Daisy, etc., plus a song fest at intermission, with song-sheets as favors. Refreshments: heart-shaped cookies and sarsaparilla. (As Mrs. Frazier writes, "What else?")

This sounds like such fun that we suggest that, in order to have such a party after Feb. 14, instead of Valentines for the girls, miniature nosegays, complete with lace paper frills and ribbon streamers, be used, or fancy be-ruffled miniature parasols. The boys could be given the numbered bouquets (or parasols) to present to the girls, and the girls could hold the numbered mustaches to hand to the boys when they pair off. Mrs. Frazier specified shirtsleeves for the boys. In the Gay Nineties spirit, how about a contest for the fanciest sleeve garters? *D.D.O.*

•

NEWS OF BALLROOM DANCE

HERE AND THERE

The NY Society of Teachers of Dancing has reverted to its original policy of "ballroom only," according to Pres. Doris Weber Zea. The change-over takes effect with the Sept. meeting, the 1st of the Society's 8 1959-'60 sessions. These will be afternoon rather than morning meetings, as previously, and will take place on the 2nd Sunday of each month. New headquarters for the Society, beginning in the fall, will be the Hotel Edison.

The well-known London ballroom teacher-author Alex Moore is being brought to the USA by Jody Elder for teaching sessions he is holding in L.A. June 23-27; in Chicago June 30 & July 1; and in NYC July 3-5.

Here's a P.S. from Jerry Solars, emcee of *Spotlight on Youth,* the NY State Board of Regents TV program on WPIX in NYC, which features a Fri. aft. half-hour ballroom lesson for youngsters. He says that the two Feb. programs on which Dorothea Duryea Ohl, our Associate Ballroom Ed., taught group dances, made a noticeable dent in *American Bandstand* ratings for those days.

Not to be outdone by *Arthur Murray Party,* Sammy Kaye, on his Thurs. eve. ABC-TV program, has inaugurated a "Swing and Sway" dance contest. Competitors are 7 couples chosen from the studio audience. Winners are chosen by audience applause . . . A revised edition of

CHICAGO MID-WEST DISTRIBUTOR OF WINDSOR BALLROOM RECORDS

Velmo • Artti • Shipley Records

Dancewear, accessories and cotton elastic recital costumes

Catalogs and Wholesale Prices on Request

FASTEST SERVICE ANYWHERE!

DANCE OUTFITTERS **2611-13 Milwaukee Avenue, Chicago 47, Ill.**

Arthur Murray's book, *How to Become a Good Dancer* (254 pp., illus., $3.59), was published Mar. 9 by Simon & Schuster. It contains a special section on dance etiquette by Kathryn Murray.

Ballroom teachers will be interested in the membership "retooling" plan decided upon by Dance Educators of America. It has been voted that ballroom instructors may—for a fee lower than that for general membership—join DEA's ballroom dept. only. (A similar separate membership is being made possible for non-ballroom teachers.) This program, which begins Jan. 1, 1960, also provides for resissuing certificates of membership. These will specify the branches in which the members have been examined, rather than merely indicating that they are DEA members. A criticism often voiced about teacher associations is that some members who are admitted as a result of an exam in one kind of dance, proceed to give instruction in another subject in which their qualifications have not been tested. (The principle of separate ballroom membership has been in effect for some time in the Texas Assn. Teachers of Dancing.)

Dorothy Honig, formerly of Oakland, Calif., has joined the faculty of the Vandapool Dance Academy in Albuquerque, N.M. Her activities will include teaching ballroom in the public schools of Las Cruces and Alamagordo, and at the State College in Las Cruces. Forthcoming in these pages in an article on one of her specialties, Sophisticated Swing.

Boston area ballroom teacher Russell D. Curry was elected Pres. of the Dance Teachers Club of Boston (DMA) at their annual meeting Mar. 15. He takes office in Sept. . . . The well-known London teacher Eve Tynegate-Smith this month begins a 4-week visit to NYC and Washington, where she will teach guest classes in the principles of Int'l Style.

Chicago advertising executive George Enzinger, husband of Irene Castle, died at the couple's farm in Eureka Springs, Ark., on Mar. 15 at the age of 66.

BALLROOM IN THE SOUTHWEST

If all American youth were exposed to ballroom instruction during their formative years, there would be an overwhelming shortage of professional dance teachers. As a faculty member of the recent session in Denver of the Rocky Mt. Dance Teacher Assn. this writer presented work which stressed methods, ways and means, etc. of teaching ballroom in public schools and large class work in studios. The still insufficiently tapped potential in the public schools is enormous, and they are in great need of proper dance and social training. Too often physical education teachers, with inadequate experience in ballroom and etiquette instruction, assume the role of the blind leading the blind. The dance teaching profession carries great responsibility to the public—a point too often forgotten by many teachers in their drive for the dollar. Too few avail themselves of coaching, at conventions or privately, to keep themselves current in educational methods.

Pres. of the Rocky Mt. Assn. is John Biddlecombe who, with his wife Shirley, operates the Daye and Knight studios in Denver. They offer an outstanding program of cultural and social work in the public and parochial schools, white glove Junior and Hi-Teen Cotillions and numerous community projects. Before moving to Colo. in 1947 they did remarkable work at the NY State School for the Blind, using their "humor, glamour and technique" formula.

The public school ballroom situation in the Colo. Springs area sounds most encouraging in this report from Doris Wyman Brown, who writes: "Our School Board members and the Supt. of Schools concurred in my premise that students need this work in addition to their academic training and agreed to the teaching during PE classes, provided the coach went along with the idea. The coach consented, saying he was delighted to have the coordination improvement in his athletes. Now even those boys who balked are eager for the next session. Each student is required to bring a note of parental consent. So far only one student is not allowed to participate. These classes are 6th grade through 11th . . . This new unlimited horizon makes me most happy."

Ballroom dancing in the newspapers is usually reported on the society pages. Why not the sports section? More and more athletic directors are recognizing the value of the dance in developing physical and mental coordination. Too, it is the one sport requiring perfect body coordination between two people. Let the sports editor follow the steps of a winning ballroom team and then try to produce society page copy.

The 4th annual New Mexico Ballroom Revue and Contest will be held in Albuquerque June 13. Event is open to everyone in the area regardless of affiliation. 1st and 2nd place winners in the Jr. Division will receive all-expense-paid trips to the Sweethearts Ball in Long Beach, Calif. June 26 & 27. *J. H. VANDAPOOL*

MORE DANCE STEPS
"Easy Cues for Ballroom Dances" ($2 Postpaid) contains 20 steps for each dance: Tango, Rumba, Samba, Mambo, Fox Trot, Waltz, Swing (Jitterbug)
MEL DAY DANCE STUDIOS
3640 State Street Boise, Idaho
Write for Brochure on Dance Vacations

DONALD SAWYER
BALLROOM DANCING
Write for new list of Teacher's notes
150 E. 53rd St., New York 24, N. Y.
PLaza 5-9785

A CHANCE OF A LIFETIME
Become an affiliate member of the rapidly expanding chain of Dan Dailey (Movie, TV Star) Dance Clubs. Nothing to sign, no obligation. $25 per year includes exclusive license your city, professional teaching book (step breakdown, coded, etc.), ad help . . . PLUS your members honored in other clubs.
DAN DAILEY
P. O. Box 1602 Hollywood 28, Calif.

BALLROOM ROUTINES
FIFTY (50) CLASS AND AUDIENCE TESTED ROUTINES FOR YOUR TEACHING SUCCESS
Write for Literature
JOHN CLANCY
218 W. 47th St., N.Y.C. 36 JU 6-4992

"AUTHENTIC CALYPSO"
DIAGRAMS & ACTION PHOTOS
p.p. copy $2.50
"CUBAN DANCER'S BIBLE"
(RUMBA-MAMBO) $1.98
ROBERT LUIS
36 Central Park So., N.Y.C. EL 5-7990

HOME OF ENGLISH STYLE DANCING

Classes and private lessons in Quickstep, Engl. Waltz, Foxtrot, Tango
EVERY SUNDAY 5:30 to 7:30
"Popular Variations"
7:30 to 11 p.m. Practice and Tuition
ALEX DESANDRO DANCE STUDIO
Hotel ANSONIA • B'way & 73rd St.
SU 7-4657
Demonstrations and lectures by Mona & Alex

Windsor Records
If it's a DANCE record . . . we have it!
Wholesale to Teachers
DANCE RECORD DIST. CO.
Box 5-296 • Long Beach 5, Calif.

STUDY WITH A RECOGNIZED AUTHORITY

Eileen O'Connor

CLASSES: 1958-59 SEASON

CLASSIC BALLET TECHNIQUE, POINTES, FLEXING, CHARACTER
PREPARATORY BALLET FOR CHILDREN. SPECIAL ADULT BEGINNERS COURSE, ADVANCED TECHNIQUE AND CHOREOGRAPHY
Miss O'Connor will interview applicants
Weekdays 6-6:30 *Sats.* 2-2:30

Special Features: *Classes limited to 10 students
*Detailed correction of your faults
*Miss O'Connor teaches every class
Beginners of all ages also Advanced & Professional students

Special Summer Session:
JULY 20-AUG. 30 — REGISTER NOW

EILEEN O'CONNOR ACADEMY OF BALLET PERFECTION
156 W. 56th Street • New York 19, N. Y. • CO 5-9545 • EL 5-1636

ERICK HAWKINS' CLASSES in modern dance
Introductory, Beginning, Intermediate & Advanced Sections. Write or Phone for Circular #6.
24 Horatio St. (SW Cor. 8 Ave.)
New York 14 — AL 5-6698

METROPOLITAN OPERA BALLET SCHOOL
Only School of its Kind in the U.S.A.

FACULTY:
ANTONY TUDOR (Director of School)
MARGARET CRASKE (Assistant Director)
ALFREDO CORVINO & Guest Teachers

Apply for Prospectus to Marcella Corvino (Secretary)
Metropolitan Opera House, N. Y. BR 9-2411
School Approved for Acceptance of Students from Abroad

BOSTON CONSERVATORY OF MUSIC
A COLLEGE OF MUSIC, DRAMA AND DANCE
JAN VEEN, Director of Dance Department
RUTH SANDHOLM, Associate Faculty of Eight

TWO WINTER SEMESTERS • SUMMER COURSES • PRIVATE THEATRE

Students Have Become
- PROFESSIONAL DANCERS
- CHOREOGRAPHERS
- COLLEGE DANCE TEACHERS
- TEACHERS OF PROFESSIONAL DANCE

DANCE MAJOR COURSES in:
Modern, Ballet, Character Folk Dance
Pedagogy, Percussion, Composition
Labanotation, Stage Jazz
Art History, Academics, Anatomy

Post Season Course — 3 weeks beginning June 1
Summer Credit Course — June 29 - Aug. 8
Pre-Season Course — 3 weeks beginning Sept. 7

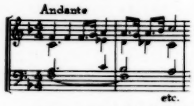
PROFESSIONAL COURSE leads to B F A Degree or Certificate
Also Dance Major with Drama Minor
Approved by the G.I. Bill of Rights, Dormitories for Women
For Brochure, write Dept. D 26 The Fenway Boston 15, Mass.

LET THERE BE MUSIC

(Continued from Page 53)

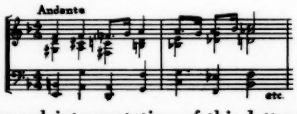
with rhythmic articulation. You might slow up your pace in order to digest the content more fully, or you might skim over it quickly if a passage doesn't gain your interest. In any case, your reading methods, as well as your conversation techniques, are all inherently rhythmic.

Harmonic Rhythm

If rhythm is so all-inclusive, we can define other levels or layers of it in music, besides the kinesthetic. Perhaps the best way to define it, in this broad sense, is: the rate of change and the quality of that change. This would then apply to harmony, texture, timbre, phrase structure, and all the rest. Harmonic rhythm, for instance, describes how often chords change and the kind of chord that change is. So, in the by now famous case of "Row Your Boat," one harmonization would outline a slow change in rate of quality:

A second version would do just the opposite — fast rate and quality change:

It is even possible to have an interchanged version of fast rate and slow quality.

A tune can be harmonized any number of ways, but the harmonic rhythm underlying it must be realized by the dancer. For contrast, here is a far less subtle version — in fact, it sticks out like the proverbial thumb:



A danced interpretation of this latter harmonization would certainly be considerably unlike the first version. They are two entirely different worlds. It is more important, however, that the differences between the first and second versions be understood, and thereby given complete Terpsichorean fulfillment.

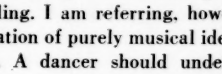
Interpreting Context

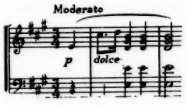
O.K., then, if a rose is a rose is a rose is not true in music, what does it prove for the dancer? Essentially, it signifies that every gesture, every movement is meant not for its own sake, but for the sake of every other gesture or movement in the piece. The interest lies in the role that notes and gestures play; the way they act, their con-

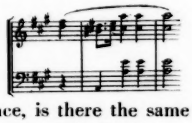
tributions and almost social investments. So when I refer to a dancer interpreting a piece of music, I am not talking about emoting to music, or divinely inspired head-clutching, fist-clenching and heart pounding. I am referring, however, to the realization of purely musical ideas in dance terms. A dancer should understand that music is an intermeshing of kinships, as much as any series of dance steps is. When this is understood, the danger of unintentionally choreographing in a Mickey Mouse style disappears — that is, the danger of making a one-to-one precise mirroring of music to body translation.

(Chopin Prelude)

Here's an example of what I mean. In the ballet *Les Sylphides* the famous *Prelude in A major* of Chopin is used. There is one rhythmic idea employed eight times throughout:

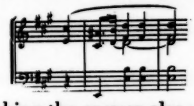


An intelligent listener would recognize that this is the building block of the whole Prelude, but an insensitive person might not recognize that, because of its content, it is not the same chip off the old block each time. The first statement of it poses a kind of question:

— which is answered by the second statement:

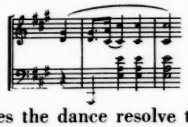


In the dance, is there the same feeling of suspense and satisfaction?

Next, the question appears at a different level, musically called a *sequence,* posing the question from another point of view:

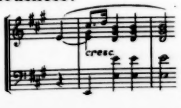


— and making the answer also sequential:



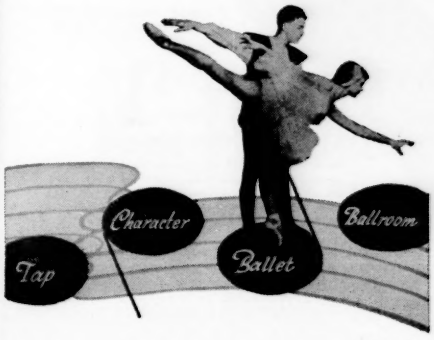
Again, does the dance resolve that particular discussion?

The opening question is now asked again but because we hear it as a familiar question, it has much greater force on our consciousness:



(Over)

Hinote DANCE FESTIVAL



JUNE 26-27-28
(FRI., SAT., SUN.)
Spacious I. M. A. Auditorium in Flint

JULY 10-11-12
(FRI., SAT., SUN.)
Beautiful Manhattan Center in New York City

For Those Who Love to Dance

TEACHERS and STUDENTS
(Separate Sessions)

Just imagine . . . at a price all can afford

- *Room in which to dance*
- *Faculty on large elevated stage*
- *Luncheon served in the building*
- *Distinguished Faculty*

Leon Danielian	— Jane Dodge
Richard Ellis	— Christine Du Boulay
Jules Stone	— Gus Giordano
Bob Kimble	— Al Gilbert
Roye Dodge	— John Clancy

(To name but a few!)

WRITE NOW FOR BROCHURE

HINOTE DANCE FESTIVAL
Box 337
Flint, Mich.

Curtain Call Costumes, inc.
Box 583 — York, Penna.

Famous for Continuous Leadership in Ready Made Recital Costumes
Manufacturers & Designers

INTRODUCING!

The Fabulous NEW Toe Shoe Cover
MADE OF HELENCA S-T-R-E-T-C-H NYLON

Dancette
by Ben & Sally

SIZES:
SMALL 12-2½ MEDIUM 3-5 LARGE 5-9

COLORS:
WHITE, PINK, COPEN, ROYAL RED, SUNTAN, GREY, BLACK

A DUAL PURPOSE CREATION
ESPECIALLY DESIGNED
IN 8 BASIC COLORS
FOR MATCHING
TOE SHOE COLOR
TO COSTUME

PRICE $1.25 PAIR

ORDER YOURS NOW

No toe shoe cover EVER offered to the Dance Profession can compare to this versatile masterpiece of Ben & Sally's creative designers. Not only does DANCETTE COMPLETELY cover and protect the toe shoe, it actually CONVERTS ANY TOE SHOE TO MATCH THE COSTUME!!!

- MADE OF HELENCA STRETCH NYLON
- FITS LIKE A GLOVE
- EXTRA-STRONG REINFORCED TOE
- DURABLE, LONG LASTING CONSTRUCTION
- COMPLETE PROTECTION, COVERS ENTIRE SHOE

EACH PAIR INDIVIDUALLY WRAPPED IN PLASTIC CONTAINER

WRITE FOR DANCE & RECITAL CATALOGUE

SEND ALL ORDERS TO DEPT "D"

Ben & Sally DANCE FOOTWEAR, INC.

Clip the coupon below

for READER SERVICE REPRINTS

the DANCE Magazine articles you've liked most . . . the ones you've wanted to keep . . . yours in handy reprint form.

25c each — 5 for $1.00

(N.Y.C. residents add 3% sales tax)

Circle the number before each choice . . . enclose remittance . . . and mail.

Here's my remittance in the amount of $_____
Send me the following:

1. Directory of Dance in Colleges (50c)
2. Booklist for Young Dancers
3. Toe Shoes When?
4. How to Knit Tights
5. How to make a Leotard
6. Cha-Cha-Cha Instruction
7. Mambo Instruction
8. Merengue Instruction
9. Modern Dance Exam for Teachers
10. Ballet Exam for Teachers
11. Ballroom Exam for Teachers
12. Lindy Comes of Age (Instruction)
13. Magic of the Merengue (Instr.)
14. That Romantic Waltz (Instruction)
15. Paso Doble Panorama (Instr.)
16. Calypso Bandwagon (Instruction)
17. Rumba-Cuban Style (Instruction)
18. How to Run a Ballroom Contest

Name _____

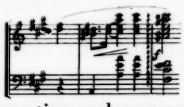
Address _____

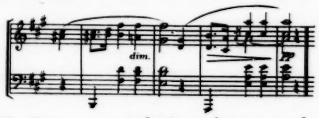
City _____ **Zone** _____ **State** _____

DANCE Magazine **231 West 58 St.** **New York 19, N. Y.**

LET THERE BE MUSIC

(Continued from Page 79)

— in such a way that its answer achieves the peak of the accumulating impact of the musical line:

The final question and answer is a quiet afterthought, an echo of the original:



Will that accumulating force, and the afterthought be apparent in the choreographic conception?

You see, I am not claiming that because the rhythmic idea says:

—that there should, for example, be a step on each "Bum—Bum—Bum" like a funeral march forever after. No — the idea exists in a context, and if in one case it is a sequence and in another a repetition that reaches the top of that melodic mountain we mentioned earlier, all the Mickey Moused "Bum-bum-bums" in the world will not communicate a thing.

(Next Month: Part II)

BOLSHOI BALLET SCHOOL

(Continued from Page 43)

est classes, but well below it for the older grades. The longer skirts are semi-transparent, and slit to the hips, so they do not hide or confine the movement. Tights are worn only in the senior grades.

The curriculum is extraordinarily comprehensive. Ballet technique classes are held separately for boys and girls, six days a week. Pointe work is begun at the age of 13, and is given every day, at the end of the technique lesson. During the first three years, boys and girls study historical dances together (minuet, pavane, polka, quadrille, etc.). During the last three years, they have special classes for pas de deux and partnering. All the students take character dancing twice a week, throughout their training. In pantomime class, during the last two years, they study scenes from ballets in the Bolshoi repertoire. Each student is required to play at least one musical instrument.

Academic classes include the study of such related subjects as languages, painting, sculpture, and history of dancing, music and the theatre. The academic courses are completed, however, by the time the student is sixteen, and during his last

three years at school his entire time (sometimes from 9 a.m. to 7 p.m.) is devoted to dancing. Moscow children live at home, but students from the outlying republics are housed by the school.

From the very first year, the students appear in the opera and ballet productions at the Bolshoi Theatre, whenever children are required. In addition, they give their own annual production of *The Nutcracker* at the Filial Theatre (closely associated with the Bolshoi), and also appear in concerts of divertissements, some of which are choreographed by their fellow-pupils. Progress is judged not only on class work, but on stage performance.

Even in classroom exercises, the broad, open, free style so typical of the Bolshoi dancers is recognizable. Although in the lower classes strict attention is paid to correct placement and proper carriage of the back, head and arms, as the dancer matures more deviation from the rigid academic line is permitted, if the final effect is pleasing. A raised hip may be tolerated, if a spectacular extension is achieved. Backbends are deeper, arm movements more exaggerated than in Western classes. The importance of a good plié is stressed, always, and jumps taken at a slow, sustained tempo help both boys and girls to develop typical fantastic elevation.

A pas de deux class taught by Michael Gabovich, Honored Artist, People's Artist, and Stalin Prize winner. Before a serious foot injury, he was Ulanova's partner.

The twenty-odd pupils who graduate each year automatically step into good jobs. The very best—from five to ten dancers each season—go to the Bolshoi. The Stanislavsky Theatre, also in Moscow, has the next choice, and may take five or six. The remainder are dispatched to the thirty companies scattered over the USSR. Wherever he goes, the Bolshoi-trained dancer is probably the best in the company, and sometimes those overlooked by the Bolshoi at graduation develop into outstanding artists in the smaller theatres, and ultimately enjoy the satisfaction of returning to Moscow as guest artist.

LILLIAN MOORE

ELASTICIZED LAMÉ LEOTARD

IN GLISTENING, SHIMMERING GOLD OR SILVER
DELICATELY TRIMMED WITH JET BLACK SEQUINS

Outstanding! Elasticized lamé that molds to the body, gives absolute freedom of motion. Exquisitely fashioned in gold or silver and trimmed at bodice and on elasticized shoulder straps in dazzling black sequins.

Children Sizes 2 to 12 — $7.95
Adult Sizes 10 to 16 — $8.75

Klings Theatrical SHOE CO.
218 S. Wabash Ave. • Chicago 4, Ill. • HArrison 7-2028

MARLOS
BALLET RECORDS
NEW RELEASES ON 45 RPM
Complete Children's Ballet for your next recital
Write for List 83-83 118 Street Kew Gardens 15, N. Y.

Maisie, the Star Costumers mannikin, says:

Recital Costumes!
Completely new, exciting, and ready-made!
Write for the Star Costumers 1959 catalog—free to teachers and schools.

Star Costumers
112 West 44th St., New York 36, N. Y.
CREATIVE PIONEERS IN THE ART OF DANCE COSTUMING FOR CHILDREN

Attention: **DANCING TEACHERS**

Our 1959 Catalogue of Costume Materials and trimmings, has been mailed. If you are not on our mailing list, please write us immediately for your copy of our catalogue.

Please write on your stationery.

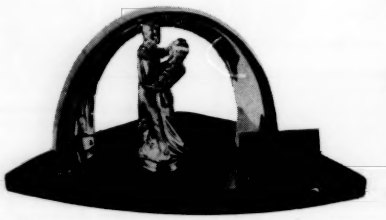
Check our low prices before planning your costumes.

I. RICHKER & CO. 312 Fannin St., Houston 2, Texas

Serving the costume and theatrical trade for 30 years from this location.

TRULY MODERN TROPHIES

Proud to Award . . . Proud to Receive



Finest Quality

All solid walnut bases

Modern Design

Many individual dance designs including ballet, ballroom, tap and modern.

Sensibly Priced

Prices from $2.50 to $250.00

"Buy Direct from the Manufacturer"

We ship anywhere.

Write for free wholesale catalog (attention Dance Dept.)

CUSTOM TROPHY MFG. CO.

5017 W. Exposition Blvd., Los Angeles 16, Calif.

WESTERN HEADQUARTERS

LIGHTNING FAST DELIVERY

FABRICS
TRIMMINGS
ACCESSORIES
DANSKIN TIGHTS
LEOTARDS
PATTERNS

CATALOGS FREE TO DANCE SCHOOLS
ONE STOP FOR EVERYTHING FOR DANCING

SAMUELSON FABRICS

Free Parking **1033 S. Los Angeles Street, Los Angeles, California**

TURNOUT FOR TAP DANCERS

BY PAUL DRAPER

Should one be turned out to tap dance? The answer is sometimes yes and sometimes no. This is a very unsatisfactory answer, and I shall attempt to explain it.

A tap dancer must remember that any kind of dancer must first of all be able to dance. The taps are, in my estimation, an added means of expression and communication, and seldom a source in themselves. So, as I have counseled before, a good basic training in movement of the body and limbs is essential. In much of this training a turnout is most necessary. Therefore, whenever a movement which you select stems from a basic turnout, you should be turned out no matter what form of tap step you may be doing. This would cover most ballet positions and some jazz movements. There are many jazz movements which demand a turn-in, and in these don't hesitate to turn in. This is all quite obvious as a general principle for large movements. It becomes more complex as we examine specific tap steps.

Slaps

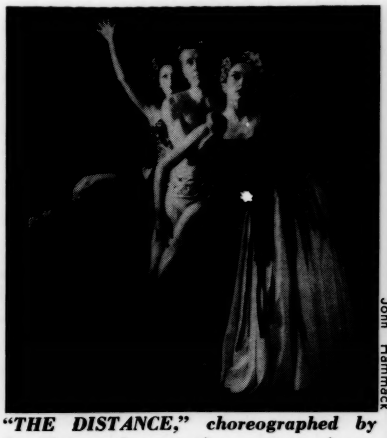
Forward and backward slaps are done without turnout. The feet are parallel and close together. Slaps to either side are also done with no turnout. There are, however, many instances of slaps used as part of a larger movement. In a glissade, for example, beginning from 5th pos. in front, if you decide to do the step to the right side you will move the right leg to the right and close the left leg in back again in 5th pos. If you use slaps in this movement, the right foot will make the first slap. It will be a forward slap so far as the foot is concerned, but it will be a turned-out leg and foot which make it. You will face front, and your toe will move in a line parallel to the line of the glissade. The left foot will follow, also turned out, to make a back slap and finish in the same 5th pos. from which you started. This principle is adhered to when you change feet in the glissade as well. Never try to do a glissade by using side slaps.

Many jumps in tap dancing use a slap-heel on one foot and a brush on the other as a preparation. For this, be as turned out as you would be in ballet. If you are facing front and wish to do a preparation for an assemblé or a jeté to the right, point the left foot to the left, well turned out, lead with the heel of the left foot, and do a black slap to 5th pos. in front of the right foot, lower the heel to the floor as you plié, and brush the right foot to the right side. Keep in mind that though this is a back slap, you are not moving backwards. Your line of movement is across the floor. In a similar preparation for a cabriole, which is a forward moving step, take care to start with a side slap forward in order to bring your heel as far to the front as you can before you take off.

Slaps are often used as a preparation for a wing. In this case you must turn the foot in to start the wing as you finish the forward slap. A wing always begins with a slightly turned-in foot so that you can scrape to the side, turn the foot out and return to the starting point with an inward brush before you land. In a series of wings with grands battements, the lifted leg is, of course, turned out as it rises in éffacé position. As it returns to the floor, it does a back slap and changes from being turned out to being turned in as you prepare for the next wing on the other foot. Follow the above carefully. It isn't as complex as it sounds, and it is the only way to produce the same smoothness of movement as, I trust, you now produce in sound.

(More Next Month)

IN THE NEWS



John Hammack

"THE DISTANCE," choreographed by Pat Hammack, one of a concert of new works to be presented April 4 at the Henry St. Playhouse. Dancers, l, to r.: Sally Bramlette, Vol Quitzow, Diane Quitzow.

New 1959

Chatila Recital Fashions

Makes a hit . . . New 'Silhouette Ballet' Off the shoulder spring-weve leotard with luxurious sequin trim; 5 tier combination Tu Tu

New Rock 'n Roll Jazz elasticized Satin bodice, sequin stretch straps with 3 tier TuTu; one of sequin on each tier, and pom-pom edge with sequin. Gold or Silver sequins.

Write today! Complete New Silver Anniversary Catalog! New Prices!

A. Chatila & Co.

5719 18th Ave., Brooklyn 4, New York

JACK MITCHELL — PHOTOGRAPHER

Staff — Dance Magazine

ROBERT PAVLIK — ASSOCIATE RE 7-5507

LEARN TO RELAX — AS YOU DANCE

BALLET, MODERN, SOCIAL

Adult beginners are especially welcome

Professionals: Try our stretching machine to relax into perfect placement. Leading physicians recommend our dance therapy for the handicapped.

MILTON FEHER SCHOOL OF DANCE & RELAXATION

200 W. 58 St., NYC CO 5-8971

Recital Magic

BY LOSHIN'S

#308 "Checkertone"

Checked Taffeta Leotard Front and Top Skirt. Sequin and Ribbon Bow Trim. Springweave back. Sequin Trim on Net Underskirts. Colors: Red/White, Green/White, Royal, White.

Child—$6.75 Adult—$7.25

#310 "Nocturne"

Velveteen Leotard Front, Springweave back. White Chainette Fringe trim. Colors: Black, Red.

Child—$4.50 Adult—$5.00

Springweave Mitts—$1.75 pr.
Headpiece No. LT-433—$1.25

FABRICS • RECORDS • SHOES • COSTUMES • DAISYTOGS

DISTRIBUTOR OF Capezio And DANSKIN PRODUCTS

TEACHERS: Write today on your letterhead for our spectacular Recital Magic Spring Catalog

Loshin's 300-302-304 WEST FIFTH STREET CINCINNATI 2, OHIO

grams but out of key on a serious concert. And his encores delayed the contributions of the other choreographers, thus extending the program beyond normal length.

It would have been difficult to settle down to the more weighty works that followed, had they not begun with Ruth Currier's appealing *Quartet*. It was projected with the evanescence of a midsummer reverie by Patricia Christopher, Diane Quitzow, June Dunbar, and Jemima Ben-Gal.

The only new work (premiered recently on a Bennington College concert) was Miss Currier's *Dangerous World* (Britten). Her most ambitious effort to date, it was a searching, though not fully clear, journey into the nature of human love. The search dug deeply, revealing layer upon layer of conflict — a couple clinging to each other in opposition to the group — the men of the group tearing away from the women — the male Protagonist (Lucas Hoving) leaving his mate (Ruth Currier) — the group against a martyr-like Innocent (Adele Suhl). Finally all was brought into equilibrium by the resurrection of the martyr and a reiteration of the choreographer's faith in human love and proximity.

We are always fascinated by Pauline Koner's dancing style. Although she is small-dimensioned, her gestures are the essence of amplitude and power. And unlike many modern dancers, she does not shy away from elevation. In her familiar *Concertino* she bounded confidently into the air or encompassed the stage in full, swift circles.

There are moments in Miss Koner's *The Shining Dark* (based upon Helen Keller's struggle with isolation) that rise to the level of poignancy. But the essence of Helen Keller's universal appeal is that she epitomizes the total human condition. Even people who have never known physical blindness can identify with her. But Miss Koner's concept is still too personal, despite the sincerity of its performance.

James Waring and Company
The Living Theatre
March 2, 1959

The scraggle-bearded, the long-maned, even a girl with diamonds of color painted on her face, filled the theatre to overflowing for this latest effort of James Waring and Company. It was an eerie evening —with snatches of imagination, snatches of fantasy, snatches of tenderness — all snared, tangled, and obscured by a resentful, self-involved performing viewpoint.

Mr. Waring, who was recently responsible for the lovely *Dances Before the Wall*, this time created a series of new works,

some of them using himself more extensively as soloist. He does not fully dance. He expresses rebellion through the act of moving.

His *Corner Piece* consisted of two vocalists singing wordlessly; a saxaphone player; and a cellist in stocking feet. Surrounded by them, Mr. Waring twitched and grimaced in a withdrawn fashion.

The two new trios, *Pyrrhic* and *In the Mist*, shared a leit-motif. The girl ended alone, and the boys ended together.

Pyrric was performed behind a checkerboard of rumpled cellophane and silver foil suspended downstage. The decor was more distracting than theatrical. *In the Mist* here and there achieved Mr. Waring's typical insight—the insight of loneliness and isolation—but discursiveness of form robbed it of impact.

"Hello, December" — "Hello, May" — "What's New?" — "How goes it with you?" — "I can't kick" . . . so went the conversation in the duet *May and December* created for Nicola Cernovich and Valda Setterfield. The work made bitter commentary about people who converse in platitudes that do not reveal their true natures. And what were their true natures? The girl poured confetti from her purse, sharpened knives, stretched out on the floor. The boy stood on his chair, lay across the girl's lap, picked up one of the knives. They finished in a expanded silence that could have been effective if the work had been in rhythmic balance.

The final offering, *Extravaganza*, also new, was a montage of verbal non-sequiturs and junk-festooned costumes. Together they proved that poetic imagination can lead to chaos if it has no positive raison d'être.

The company, notably Valda Setterfield and Sallie Bramlette, performed with discipline and solemn devotion. The choice of musical accompaniment was, as usual, inspired.

Contemporary Dance Productions
92nd Street "Y"
March 4, 1959

Here was a concert generous in talent, multi-toned in points of view. Five choreographers, very different in style, contributed works.

Hava Kohav, a name unfamiliar to us, displayed a sure instinct for composition. In *A Dance* (Scarlatti-Purcell) she used six people in easy excursions through space. The dance had a youthful zest and yet reflected the Baroque lacework of its harpsichord accompaniment.

Miss Kohav's *Windows* reminded us of

(Continued on page 88)

LABANOTATION®
The DANCER of Tomorrow must be able to Read and Write DANCE
DANCE NOTATION BUREAU, INC.
47 WEST 63rd STREET NYC 23 EN 2-7740

• ESPINOSA'S World Famous BALLET BOOKS •
Analytical Description of all the Orthodox Technique
Elementary $2 Intermediate $2 Advanced $3 100 Simple Enchainements $2
SPECIALLY COMPOSED MUSIC for Barre, Adage, Batterie, Etc.
which may be used in conjunction with the above books
Grade 1-3 ..... $1.50 Album of Twenty Grade Dances.. $1.50
Grade 4 & 5... $1.50
Elementary, Intermediate, Advanced ... $1.50 each
Remittance with order to:
THE BRITISH BALLET ORGANIZATION
Woolborough House, 39 Lonsdale Road, London S.W. 13, England
The Organization's Quarterly Bulletin costs $1 a year (post free)

HOFFERT
Chicago Theatrical Shoe Co.
Everything for the Dancer
BALLETS LEOTARDS COSTUMES TIGHTS

America's Largest Showrooms
Order Now!
RECITAL TIME IS HERE
FASTEST SERVICE ANYWHERE . . . ALL ORDERS SHIPPED SAME DAY RECEIVED
Write for your NEW FREE CATALOG
HOLLYWOOD HEADQUARTERS
6816 HOLLYWOOD BLVD.
HOLLYWOOD 28, CALIF.
CHICAGO HEADQUARTERS
6 EAST LAKE ST.
CHICAGO, ILLINOIS
MAIL ORDERS FILLED FROM THESE TWO LOCATIONS

DANCE SCHOOLS

CALIFORNIA

Eva Lorraine (Mordkin) Classical Ballet
Director of the First Calif. Ballet Co.
18 W. Colorado, Pasadena
HO 9-8608, SY 3-4498

Joseph Rickard School of Russian Ballet
Home of So. Calif. Ballet Co.
Studio: 2520 W. 7th St.
Los Angeles *DUnkirk 4-7328*

Lemone Studio of Interpretive Ballet
Pasadena Studio—1702 Lincoln Ave.
Studios in Arcadia and Capistrano Beach
SY 4-7265

Michael Brigante Dance Studio
Ballet - Toe - Spanish - Tap
4167 W. 3rd St., Los Angeles *DU 8-8055*

SF Conservatory of Ballet & Theatre Arts
Beginner Thru Professional
Public Scholarship Competition
1638 Market St., San Francisco *JO 7-3377*

Victor Moreno Academy of Ballet
18323 Ventura Blvd.
Tarzana *DI 3-9345*

Michel Panaieff Ballet Center
Official School—BALLET CONCERTO of LOS ANGELES
150 North La Brea, L. A. 36, WE 3-9800

COLORADO

Florence Kessler School of Dance
Hope Moore, Associate
RKO Orpheum Theatre Bldg., Denver

Lillian Cushing School of Dancing
Maxine Williamson-Martha Carson-Assoc.
1429 Marion Street, Denver

CONNECTICUT

Ballet Studio of Stamford Approved by S. Hurok World Famous Impresario
Ballet for Beginners thru professionals
Jeannette Lauret, Director
14 Suburban Ave., Stamford *FI 8-9829*

FLORIDA

Candy Vogel Academy of Dance
Academic Tutor for Professional Children — Through 12th Grade
627 S. Missouri Ave..
Clearwater *Phone: 3-7703*

Georges Milenoff School of Ballet
Russian Technique
251 Palermo, Coral Gables *Ph HI 85462*

Imperial Studios — *Cecchetti Method*
Member Nat'l Academy of Ballet
Palm Beach Towers, Palm Beach
TEmple 2-4774

Royal School of Dance
534 Chase Ave., Winter Park *MI 7-3070*
717 West Smith St., Orlando *GA 2-6303*

Thomas Armour — Ballet
2973 Coral Way, Miami *HI 6-2523*
8027 Biscayne Blvd., Miami *PL 7-4843*

GEORGIA

The Atlanta School of Ballet, *Under direction of Dorothy Alexander & Merrilee Smith*
Home of the Atlanta Civic Ballet
3215 Cains Hill Pl., N. W., Atlanta 5.
Cedar 7-7872

IDAHO

Gossmann Academy of Dance Arts. *Tap, Ballet, Acro., Toe., Character, Cossack, Ballroom, Orig. routines. Pre-School thru prof. SallyeGossmann,Dir.,147Maple,IdahoFalls*

ILLINOIS

Armstrong-Reed Studio
Bernadine Hayes, Director
Ballet - Tap - Character - Hula
7002 N. Clark St., Chicago, 26 She. 3-9289

Bentley Stone-Walter Camryn
School of Ballet
185 W. Madison St., Chicago 2

Charles Grass School of Dance
Cosmopolitan School of Music—Dance Dept.
410 South Michigan Ave., Chicago 5

Edna L. Mc Rae School of the Dance
410 South Michigan Ave., Chicago 5
Webster 9-3772

North Shore Academy of Dance & Theatre
Arts: Veteran Approved
1054 W. Wilson Ave., Chicago 40

Ruth Page
135 So. LaSalle St., Chicago

John Petri Ballet School
Ballet — Character — Interpretive
218 S. Wabash Ave., Chicago

INDIANA

Academy of Ballet & Related Arts
Nadine Thornton, Artistic Director
"Ballet Etudes," Concert Ensemble
527½ South Main, Elkhart

Jordan College of Butler University
Baccalaureate Degrees
Complete Dance Dep't — Indianapolis 2

IOWA

Betty Mae Harris School of Dance
Member of: CNADM, DEA, DMA
Boone & Perry

KANSAS

Wichita School of Fine Arts
Aline W. Rhodes, Youth Culture Dept.
226 N. Broadway *Phone 4-1309*

MASSACHUSETTS

Alicia Langford Boston Ballet School
Complete Classical Training
93 Mass. Ave.. Boston *CO 6-5015*

Boston Conservatory of Music
Dance Dept., Jan Veen, Director
Modern—Ballet—Composition—Style
Academics—B.F.A. Degree
26 Fenway, Boston

Princess Tatiana Ouroussoff
Brookline Ballet School
2001 Beacon St., Brookline *AS 7-5171*

E. Virginia Williams
New England School of Ballet
Complete Classical Ballet Training
American Jazz — Spanish
186 Massachusetts Ave., Boston *CI 7-7927*

MISSOURI

Flaugh-Lewis School of Dance
All Branches of The Dance
1111 E. 62nd St., Kansas City *HI 7434*

Myldred Lyons Studio of the Dance
Ballet - Tap - Acrobatic
RKO Missouri Theatre Bldg., Kansas City

Stanley Herbertt Ballet Arts Academy
6362 Delmar Blvd.
St. Louis 5

NEW HAMPSHIRE

New Hampshire Civic Ballet Co. School
Troy Howard — Director
Central Office — Plymouth

NEW YORK

The Ballet Stage
Faculty — Harry Asmus - Olga Tavolga
Buzz Hiller — Jazz
265 W. 54 St., N.Y. 19 *CO 5-9320*

Eve Gentry
Technique-Improvisation-Concerts
242 W. 56 St., NYC OX 7-6074, CI 5-9541

Helene Veola
Spanish and Flamenco
234 West 56th Street, NYC *CO 5-1328*

Jay Dance Notation—*class or private lessons, home-study course*
Leticia Jay, 10 E. 85 St., NY 28, RH 4-7588

Modern Dance School, YM & YWHA
Lexington Ave. & 92nd St., N.Y. 28
AT 9-2400

Professional Children's School
Est. 1914 Grades 1-12 Hours 10 AM-2 PM
132 West 60 St., N.Y. 23 Tel. JUdson 2-3116

OHIO

Anneliese von Oettingen School of Ballet
Ballet - Character - Acrobatic - Tap
2461 Madison Rd., Cincinnati 8, EA 1-0311

Josephine and Hermene Schwarz
Ballet and Modern Dance
Memorial Hall, Dayton *BA 3-1542*

OKLAHOMA

Kotche's School of Ballroom Dancing
416 N. Hudson
Oklahoma City

Robert Bell School of Ballet
Former Soloist "Original Ballet Russe"
3221 No. Classen Blvd., Oklahoma City

TENNESSEE

Jane Shillinglaw
School of Ballet
1507 21st Ave. S., Nashville

VIRGINIA

The Emilie Bearden School of Ballet
349 Warwick Road
Newport News, Virginia

Sullins College — School of Ballet
Combines Liberal Arts Education with Classical Ballet. A.F.A. Degree.
Besa Sklarsky, Director
Bristol

CANADA

Elizabeth Leese Studio
Classical Ballet and Modern Dance
326 Victoria Ave., Westmount, Montreal

PORT-AU-PRINCE, HAITI

Haitian Institute of Folklore & Classic Dance
Lavinia Williams, founder-teacher
Voodoo, Ballet, Tap, Ballroom, Teacher's Trng. *Box 1221*

FOR YOUR DANCING NEEDS
CUT CORNERS WITH
CIRCLE
FABRICS
TRIMMINGS
ACCESSORIES
LEOTARDS
BASICS — RECITAL
READYMADES
WE ALSO CARRY WAGNER'S
400 PATTERNS AND SKETCHES
Circle ⊕ Fabrics
141 WEST 47TH STREET
NEW YORK 36, N. Y.
CIRCLE 7-2260
WRITE FOR FREE
CATALOGUE

Columbia Dance Supply
"Everything for the Dancer"
SHOES • LEOTARDS • FABRICS
RECORDS • ACCESSORIES
2718 Devine St., Columbia, S. C., AL 2-0293

kimbo records
LOOK FOR
OUR 10 NEW,
SENSATIONAL
RELEASES FOR
1959
IN THE
MAY ISSUE.
KIMBO RECORDS
Box 76 Wayne, N. J.

TALK OF THE TRADE

BY TONI HOLMSTOCK

The ARIEL DAVIS MANUFACTURING COMPANY manufactures lighting and other electrical controls. These range from the smallest dimmers used to produce a dramatic effect with a single light, to gigantic switchboards capable of controlling as many as 500 stage and houselight circuits in the largest theatres and public auditoriums. In addition to lighting controls, the company also manufactures a line of other stage equipment including spotlights, floodlights, footlights and intricately wired "strips" to which these various lights are attached.

Their real goal has been to design simple but versatile stagelighting equipment so that the best is available to semi-professional and amateur groups where the dance is closest to the people. Ariel Davis has this to say about stagelighting: "It should be used for realistic effect. Dance productions should not be dependent on stereotyped lighting. Rather, lighting should be the alert and talented servant of the dance. The full dramatic possibilities of a dance production can be realized only when general illumination is replaced by individual *area lighting* and *cross lighting*. It is our endeavor to produce quality stagelighting equipment at a price that every dance studio and dance group in America can afford. The stage is the focal point of any dance studio and should be adaptable to many uses. The biggest single factor in stage adaptability is a *flexible stage lighting system*. The key to successful lighting of the dance is *flexibility*. The greatest flexibility is achieved by combining a dimmer control with a circuit selector through which any light circuit or combination of light circuits can be connected to any dimmer circuit. Purchase of stagelighting instruments should be based on four considerations: 1. Light quantity and lighting quality required; 2. original equipment cost; 3. replacement cost; 4. operation cost."

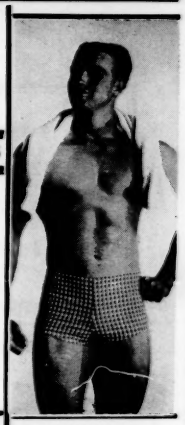
•

It is always good to know that one's column is read, and there is no surer way to find out than to make an error. Well, we made an error in last month's "Talk of the Trade." It has been brought to our attention that DAZIAN'S pioneered and has continued to service the dance teacher with a costume catalog that shows every garment in full color and includes actual fabric swatches, so that the complete costume can be visualized. We mistakenly attributed this "first" to Leo's.

...NEW
different—
EMPIRE
TIGHTS
Black Wool Jersey
10-20
Designed by
HOLLYWOOD
DANCEWEAR
FREE 1959 CATALOG
HOLLYWOOD DANCEWEAR CO.
6512 Van Nuys Blvd., Van Nuys, Calif.

dance supplies
• SHOES
• LEOTARDS
• TIGHTS
• TAPS
• DANCE RECORDS
WRITE FOR CATALOG
Herbet THEATRICAL SHOES
1674 BROADWAY NEW YORK 19, N.Y.

SKINDIVER SWIMWEAR
The New
LOW LOOK!
CHOP TOP TRUNKS
(ill. at right)
Hip-hugging trunks designed for all day comfort.
• Side Zipper
• Elastic back plus drawstring
• Hidden Change Pocket
• In Red Check Blue Check, White or Black.
ONLY $4.95 ppd.



SKINDIVER
(ill. at left)
The Skindiver's favorite! Contour cut in elastic NYACEL. Seamless front.
White, Black, Lt. Blue, Med. Blue.
Sizes 25-38.
ONLY $4.95 ppd.
Send 25c coin for color photo catalog of His'n Hers BRIEFS for swimming, athletics, and the dance. Deductable with purchase.
PARR OF ARIZONA BOX 294 PHOENIX ARIZONA

AL GILBERT'S WEST COAST DANCE FESTIVAL JULY 1, 2 & 3

LOS ANGELES, CALIFORNIA

OUTSTANDING FACULTY — FOR TEACHERS & STUDENTS

Write For Brochure — Limited Enrollment

AL GILBERT — 6000 W. Pico Blvd., Los Angeles 35, Calif.

The Complete Theatrical Department Store

Fine brothers

Presents a Thrilling New Group of

FABRICS for DANCE COSTUMES

We've searched the world over, combed the finest textile mills to gather a collection like this. If it's suitable for dance wear, we have it — and it's all yours at amazingly low prices. Make your own dance costume — for beauty — for economy. But, first, order the fabrics you want from Fine Brothers.

A Few of Our Outstanding Specials

42-Inch Regal Satin	56c per yard
42-Inch Society Taffeta	56c per yard
72-Inch Nylon Net (30c per yard in 30 yard pieces)	32c per yard
36-Inch Glitter or Metallic Net	63c per yard

ATTENTION

Teachers and Schools — Write today for your FREE copy of our complete catalog!

For a complete selection of shoes, leotards, costumes and accessories

Consult

FINE BROTHERS

138 South Eleventh Street, Philadelphia, Pa.

Low prices . . . Large Selection . . . Excellent Service

REVIEWS *(Continued from Page 85)*

the Edward Hopper painting in which figures standing silhouetted in a window seemed both near and remote. Miss Kohav's four figures began poised against the light. They broke into couples, the girls clinging to the boys like vines upon a trellis, then returned to their lone-standing silhouettes.

Street Lamp also dealt with loneliness, this time of three adolescents lolling beneath a street lamp. It was the least realized of Miss Kohav's works.

Dancer-choreographer Vol Quitzow can usually be counted upon for probing creativity. His solo, *It Doesn't Matter, Really,* was a bit obscure in its journey through hope, anguish, and stormy resignation. But there was an architectural quality in the choreography that we found arresting. And Mr. Quitzow's dancing style has taken a new and fascinating turn. It was almost leopard-like in its smoothness.

Irving Burton is a choreographer of inherent sensitivity. But he has yet to find a totally expressive way of moving. His *Child's Garden,* a depiction of the real-unreal world of childhood, had moments of keen awareness—a funny-solemn parade—an awakening scene that reminded us of babies who turn their heads like birds after they have been sleeping on their stomachs —an impression of a little boy playing in the sand. With more delicacy of dancing style, *Child's Garden* could be truly enchanting.

It is too soon to tell what the creative direction of Akiko Kanda will eventually be. Her solos, *Young Moon* and *Island Memory,* made exquisite and occasionally exotic use of the Graham vocabulary. But one had the feeling that in time she will pare this vocabulary down and find a lighter lined utterance of her own — one to match the lovely, understated scores that Louis Horst composed for her dances.

Virginia Freeman has grown as a performer. Her stage presence has more command and a welcome femininity. But choreographically she still tends to be a bit literal. Her quartet, *Celebration,* exuded a ginghamy cheer. The duet, *Shrike,* tended toward the melodramatic without being especially moving.

HEBRAICA, a program of choreography by Fred Berk
92nd Street "Y"
March 7, 1959

The narrator for *Holiday in Israel,* final offering on Fred Berk's *Hebraica* program, characterized the people of Israel as close to the earth yet aspiring upward. And in this particular work — always an audience

favorite — the dual quality shone through. It was also a welcome dimension in *Miriam*, an intense, clean-gestured solo performed by Jemima Ben-Gal.

But the remainder of the program seemed lacking in the ecstatic lift that one has come to associate with the dance of Israel. The fault in works like *Greetings* and *Impressions from Nazareth* was not in the choreography, which made unpretentious and imaginative use of folk material. The fault was not in the performance quality, which was warm and joyous. It was in the subtle area of rhythm — of attacking the musical beat with a downward impulse often devoid of suspension.

Mr. Berk made welcome revisions in *Memories*, his tribute to refugees-in-transit. The images, especially in the opening silhouette passage, were clear and carefully drawn. But the dance was not especially moving, for it lacked a specific point of identification.

New to us were *Two Chanukah Dances*. Extracted from a children's suite, they were performed with gaiety. But their pantomimic base rendered them somewhat naive for an adult audience.

The Goren Folk Dance Group made a guest appearance in a *Suite of Israeli Folk Dances*.

Midi Garth
Henry Street Playhouse
March 8, 1959

Watching Midi Garth in a full program of solos, we must sometimes react the way we do to a Hugo Wolff song cycle or a concert of French art songs. Her "style raffiné" has a penetration of its own. It is the penetration of emotion suggested, of imagery condensed. But every so often we find ourself longing for one bold statement, one big bellow of feeling.

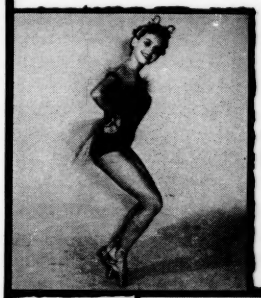
There were three new works—*Ricordanza* (Scarlatti), *Juke Box Pieces* (Haieff), and *Sea Change* (Gruen). We found *Sea Change*, with its splash of light on the backdrop and its folding-unfolding figure on the floor, the most effective. In *Juke Box Pieces*, Miss Garth's attempt to satirize adolescent social behavior missed fire because it lacked a clearly defined sense of characterization. *Ricordanza*, in the tradition of her earlier *Prelude to Flight*, had a quiet elegance, but it has not yet achieved the control and concentration of the earlier work.

Miss Garth's strongest compositions remain the *Prelude to Flight* and *Three Tragic Figures*. For in these she selects a single image and explores its possibilities as though turning a prism in the sunlight.

THE END

Maurice Danswear

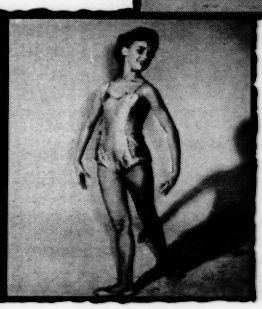
PRESENTS
DANCE FASHIONS FOR YOUR 1959 RECITALS



THE BUSTLE BACK
Perfect for toe-strut or tap. Trimmed in multi-colored net and sequins. All colors – all sizes

BALLERINA NYLON SKIRT
Long length – cuffs to match with sequin trim and elastic band at the waist.

THE CLASSIC
Elasticized satin bodice with tutu of shimmering silvery nylon lace net. All colors-all sizes.



THE BASIC LEOTARD
In gold or silver elasticized frost cloth. All color satins available . . . also satin with metallic trim. All colors—all sizes.

Michigan's most complete selection of dance wear for recitals ... Our new facilities are the finest ... new stocks are complete ... and we guarantee perfect fit.

FREE! Write for new 36 page catalog. Dept. P
All mail orders filled same day as received.

NYLON NET TUTUS
In 3 or 6 tier – plain or panty. All colors – All sizes – Available with sparkle on top layer of net if desired.

Complete selections of TOE SHOES, BALLETS (all colors) TAP SHOES, RECORDS and ACCESSORIES.

Maurice Danswear, Inc.

33 JOHN R STREET • DETROIT 26, MICH.

• Formerly CHICAGO THEATRICAL SHOE CO. OF DETROIT

ONLY $3.50 PER MONTH for a 3 line ad, in our yearly listing of Dance Schools. Mail today to DANCE Magazine, 231 W. 58th St., N. Y. 19, N. Y.

West's most complete theatrical supply house
SINCE 1928
Lew Serbin's DANCE ART CO.
dance footwear
hawaiian supplies
dance records
DANCE TOGS
OPERA HOSE
COSTUME FABRICS/TRIMS
MAKE-UP
FLUORESCENT PAINTS & EQUIPMENT
WRITE FOR CATALOGUE - MAIL ORDERS PROMPTLY FILLED
171 O'FARRELL ST., SAN FRANCISCO 2, CALIF.

LOOK TO...
SPOTLIGHT
DANCE COSTUMES

"Little Kewpie"

FOR 1959's MOST DAZZLING ARRAY

Curtain up on America's finest line of SPOTLIGHT costumes . . . featuring all new designs, the highest quality material and workmanship, and an extensive selection of new tiaras, trims and accessories. SPOTLIGHT costumes require no alterations. In 1959 . . . the look is to SPOTLIGHT!

TEACHERS: Please use studio letterhead or business card when requesting our new 1959 catalog.

"Sweet Sue"

by MODERN YOUTH • 177 S. High Street • Columbus 15, Ohio

up to your ears in recital problems?

LAST MINUTE ORDERS FILLED QUICK AS A BUNNY! Give your recitals the exciting eye appeal of a Broadway hit . . . with MAHARAM'S complete line of costume fabrics, novelties, trimmings and accessories.

TEACHERS:
Our 1959 fabric supplement is ready now. Write on your stationery for your copy.

The House of Service

MAHARAM
FABRIC CORPORATION

New York: 130 West 46 St.
Los Angeles: 1113 So. Los Angeles St.
Chicago: 412-20 No. Orleans St.

SECTION IV

FEET

Passing now to feet, we come to the most difficult of all decisions. Feet vary as much as the hand and are of as many shapes, and it would be a prophet indeed who could declare with certainty what will be the result of the next years of training on any, however perfect, at ten years old. Height and weight are undoubtedly factors, as is also the good alignment of the legs. The less weight the feet are called upon to bear, the more they will be spared of the stresses and strains of the highly specialized use to which they are put in ballet, more especially in *pointe* work. The straighter the legs the more easily the weight will fall correctly on the strongest part of the feet. Toes of medium length forming a round pattern on the floor hold the ground more firmly than those too long and slender, and give strength to the push off in steps of elevation. A large big toe is a distinct asset. A medium arch is sufficient in our ten-year-old and there shoud be complete and free movement in the ankle joint allowing the foot to be turned up to form a right angle to the leg, and pointed to make a smooth line over the front of the ankle. (figure 16.)

Watching the feet with these points in mind, one may find endless variations which yet add up to a satisfactory verdict. The type that may give one to pause is the very highly arched foot which leaves no room for further development. No part of the body should at this early age represent the end product of training, for it will then not be capable of gaining the necessary strength. Tempting though it may be to hail with joy an enormous arch, in actual experience it will be found that it is a handicap, and is particularly prone to trouble in the early teens, more especially if it is combined with a too flexible spine, weak musculature and particularly, with long thin toes. It is far better to look for the foot which is perhaps a little tight but shows the beginning of an arch, providing always that the movement in the ankle joint is free. Should that not be so, there

BY CELIA SPARGER

is little likelihood of an arch developing, as the limitation will be due to the bony formation of the end of the tibia and the bones of the back part of the foot. From time to time one finds students of sixteen years or so complaining of foot pain of one kind or another due to trying by force to loosen the foot sufficiently to get well up on *pointe*. The trouble lies not in the foot itself but in the ankle joint in which some slight variation in the shape of the bones prevents any further movement. There is a limit to the amount the bones concerned, the calcaneum and talus, will roll over each other and nothing will change it. (See figure 18E.) In considering a ten-year-old, however, a test should be made to decide whether the limitation is apparent or real. It may be that the child has never fully used the joint and it will then be found that on the half point a good arch appears with a smooth line above it over the ankle joint. In the case of a really tight ankle joint, a good half point cannot be taken.

Alternatively, a short achilles tendon may prevent the upward movement of the ankle without interfering with the arch of the foot. A true shortening is not common, but if it does exist it brings with it technical problems in getting the heels down in *pliés*, *fondus* and springs, with consequent wear and tear on the feet and thickening of the calf muscles. An apparent shortening will yield to correct effort, but if it is structural it is a definite handicap.

Next comes the vexed question of the "rolling" foot. These fall into two categories, the "flat" or "valgus" foot of the clinic, which is stiff and has no arch, and the flexible foot in which the arch falls when standing still, but appears at once

FIGURE 16

on movement. A child of ten who has learnt ballet previously may come under this heading. It need not cause her rejection, as if she has not already been taught to hold the foot in the correct position in standing she can, in the year or two before she begins *pointe* work, learn how to do so and gain the strength in the foot and leg muscles to hold the correction. The clinical flat foot, however, will never be a "dancer's" foot and is not suitable for a ballet career.

There now remains the question as to what type of foot will escape the occupational hazard of the ballet dancer, the enlarged big toe joint which is deflected inwards, technically known as *hallux valgus*. Probably if one could compare the incidence of this trouble in dancers with that of any body of people using their feet as mercilessly, we should find that there was not much to choose between the two, and indeed there are many dancers whose feet remain perfect after a long career; but there are also those who show signs of enlargement of the joint at an early age. When the condition arises after the foot is strong and well trained, it seems to give little or no trouble, but if an audition candidate should present herself with a marked degree of *hallux valgus* at ten years old—and it does happen—it is asking too much to hope that she will survive the training without disability. She may continue for a year or two, but with the introduction of *point* work, her career is more than likely to come to an end. Two very different types of foot are particularly prone to this trouble, the foot that has a high arch and long thin toes, and surprisingly, the broad male foot. The long thin foot combined with knock-knees is also vulnerable, whereas a foot which has a short vamp and medium arch, often with the first three toes almost the same length is often found to be well-nigh indestructible. It is, however, impossible to give more than a few suggestions of this kind, for too little research has as yet been made on the problem, even amongst the general population, to form a basis for any hard and fast rules. It is as well to remember too that early signs of this condition may be caused, not by ballet, but by unsuitable footwear. The outgrown shoe and short socks can do as much to produce it as a dancing class. If the signs are very slight and the foot good, strong and flexible, with medium arch and short toes, the risk may be taken and safeguards taken against any progression of the trouble by the utmost care in correct

(Over)

GUARDS 33¢ a pair No COD
NO-SLIP EYEGLASS available at your dance suppliers or write . . . LENS BRIGHT CO., 147 W. 23 St. NYC Dept. D

No-Slip Eyeglass GUARDS
STOPS EYEGLASSES from slipping and falling off!!
33¢ a pair

No-Slip Eyeglass GUARDS
FITS ALL FRAMES! PRACTICALLY INVISIBLE!
33¢ a pair

No-Slip Eyeglass GUARDS
Even standing on your head Eyeglasses will stay in place!!
33¢ a pair

not just records
but ARTTI Records
1922 W. THIRD STREET
SUITE 108 DANCE MART
LOS ANGELES 57, CALIF.

DANCE RIGHT
into your biggest season with KALMO
- NEW -
FABRICS
TRIMMINGS
RECITAL LEOTARDS
ACCESSORIES
SKETCHES
PATTERNS
ALL IN
KALMO'S 1959 CATALOG
TEACHERS!
SEND FOR YOUR COPY NOW
IN NEED OF SPEED?
TRY OUR SUPER SERVICE DELIVERY
...1 TO 3 DAYS.
KALMO TEX-TILES, INC.
123 W. 44TH ST., NEW YORK 36, N. Y.
JUDSON 2-5185

Teachers

YOU STILL HAVE TIME to place your recital costume orders!

PHONE — WRITE OR WIRE for 1959 SHOW STOPPERS and KIMBO KIDS Recital Costumes Catalog . . . in Full Color.

WE CAN SERVE YOU

TAFFY'S SHOW STOPPERS

138 The Arcade, Cleveland 14, Ohio PRospect 1-3236

NEW 1959 ALGY CATALOG

in full color . . . **FREE** to schools and instructors. Send today—on your school stationery—for your free copy

algy DANCE COSTUMES
148 West 24th Street
New York 11, N. Y.

TOUTE LA DANSE ET LA MUSIQUE

The oldest specialized French review
***Editor-in-Chief*: JEAN SILVANT**
Subscriptions: 1 year $9.00 — 6 months $5.00 110 Rue Chaponnay, Lyon (FRANCE)
Editorial offices: 39 Avenue Ernest Reyer, PARIS XIV
The best specialized French review

Send me DANCE Magazine

☐ NEW ☐ RENEWAL

For: ☐ 1 YEAR — $6.00
☐ 2 YEARS — $11.00 *(you save $1.00)*
☐ 3 YEARS — $15.00 *(you save $3.00)*
(Add $1.00 per year for South America and foreign)

☐ PAYMENT ENCLOSED ☐ BILL ME

☐ *Teacher* ☐ *Professional*
☐ *Student* ☐ *Patron of the arts*

Please Print

Name_____

Address_____

City_____ **Zone**_____ **State**_____

DANCE Magazine 231 W. 58 St. New York 19

(Continued from Page 91)

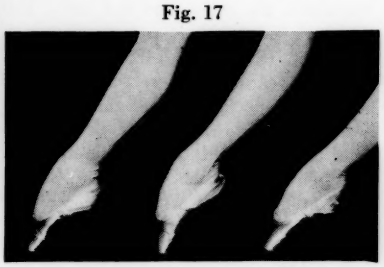
execution of all movements, and above all the right footwear both in class and street.

A word of caution may be given before leaving this subject against mistaking a large joint for one which is enlarged. Bones grow by virtue of the pull of the muscle tendons inserted into them and since this pull is stronger than normal in ballet one often finds the big toe joint appears large. Unless there is also some redness or swelling it may be a perfectly normal joint. The deflection of the toe inwards is the important factor to consider, combined with close questioning as to the presence of pain, however slight, in movement.

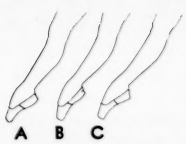
EXAMPLES OF FEET

The illustrations which follow show the feet of six student dancers, between 17-19 years of age, none of whom have had any foot trouble during their training, averaging 9 years, with the exception of E, who for a short time was off work with

Fig. 17



A B C



A B C

Fig. 18

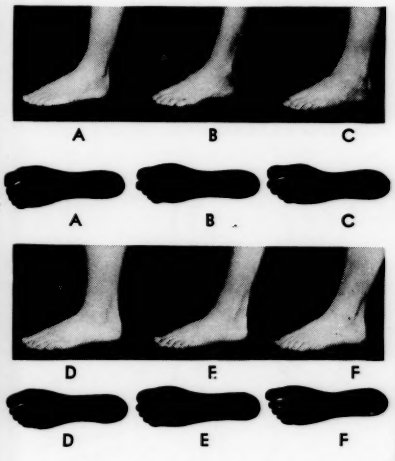
D E F

D E F

pain around the ankle joint. This was probably due to inherent tightness of the joint and the effort to loosen it as *pointe* work increased. Other than this, the illustrations demonstrate the difficulty of making categorical statements as to which type of foot will withstand the training and what kind of execution can be expected of it. For instance, in general a very high arch does not make for good elevation, yet both B and F have exceptionally high springs; but as would be expected, they are only slowly getting that quick footwork for which strong muscles in the sole of the foot are necessary and which are rarely found combined with a high arch. C on the other hand conforms to type in having little elevation and A in lacking speed. Both D and E are strong in action but E, with little arch and tight ankle joint which will not loosen further is a *demi-caractére* dancer in the making and wisely accepts the fact.

It will be seen that both A and D have a slight degree of *hallux valgus*. This began only in their late teens, by which time the foot is fully grown and well trained, when some deviation in the joint seems then to give no trouble.

The only factors which apear to be common to all six are the large big toe, broad front and the rounded pattern which the toes make on the floor. In none of them is there a sharp decrease in the length of the toes from 1st to 5th and this may well be of greater importance in the wearing quality of the foot than has yet been recognised. *(More Next Month)*



Figs. 19 & 20 (The drawings, being made from the photos above, are designed to show the shape of the forefoot and toes. The arch therefore is not indicated, as would be the case in footprints.)

SHOPPING GUIDE

	Page
Books:	
Baron Ballet	20
British Ballet Org.	85
Chalif Publications	26
Cuban Dances	76
Dance Mart	22
Dance Notation	85
Music Publishers Holding Corp.	22
Tap Notation	60
N. Tsoukalas, Spanish Technique	26
Classified:	60
Dance Routines:	
Earl Atkinson	68
John Clancy	76
Jay Dance Notation	68
Kathleen Kavanagh	26
Mel-Day Ballroom	76
Rozanas	60
Donald Sawyer	76
Jack Stanly	19
Varady	26
Dance Footwear and Accessories:	
Advanced Theatrical	100
Anthony Costumes	94
Baum's	10
Ben & Sally	80
Capezio	2
Chatila	83
Chicago Theatrical	85
Columbia Supply	87
Curtain Call Costumes, Inc.	80
Dancarama	60
Danskins	8
Fine	88
Herbert	87
Hollywood Dancewear	87
I. Richker	82
Kling's	81
La Ray	60
Loshin's	84
Mack's Tap	60
Maurice Danswear	89
Modern Youth	90
Selva	99
Serbin	89
Star Costumes	81
Stroblite	60
Style Queen	91
Taffy's	92
Trep Art	60
Fabrics:	
Algy	92
Associated	68
Baum's	10
Circle Fabrics	87
Dazian's	7
Fine	88
Kalmo	91
Maharam	90
Samuelson	82
Kate Shea	22
Miscellaneous:	
Ariel Davis (Stage Lights)	17
Binders (for Dance Mag.)	88
Custom Trophies	82
Evyan Parfums	12, 13
D.M. Reprints	80
Flatow (Photographer)	63
Freyman (Photographer)	62
Glodell (Castanets)	60
Lanvin Parfums	9
Lens Bright (Guards)	91
Mitchell (Photographer)	83
Parr (Men's Trunks)	87
Russian Tea Room	23
H. W. Shaw (Gifts and Prizes)	60
Subscription Coupons	92
Records and Record Players:	
Artti	93
Califone	83
Capitol	18
Choreo	60
Dance Outfitters	76
Dance Record Dist.	76
Kimbo (Bob Kimble Routines)	87
Marlos Ballet Records	81
Russell	26
Stanly Practice Records	19
Statler Records	93
Statler Records (H.B. Shaw)	60
Stepping Tones	21
Velmo	26
Windsor Ballroom Records	77
School Listings:	86
Summer Camps and Travel:	64, 65
Teachers Dance Organizations:	
American Society	28, 76
Cecchetti Council	20
Chicago Nat'l Ass'n of D. M.	24
Dance Educators of America	29
Dance Masters of America	24
Dance Masters of America—NYC	28
Dance Teachers Club of Boston	24
Hinote Festivals	79
Midwest Dance Teachers Ass'n	28
National Academy of Ballet	25
Nat'l Ass'n of Dance and Affiliated Artists	25
New York Society of Teachers of Dancing	14

NEW RECITAL COSTUMES

ON TIME FOR '59

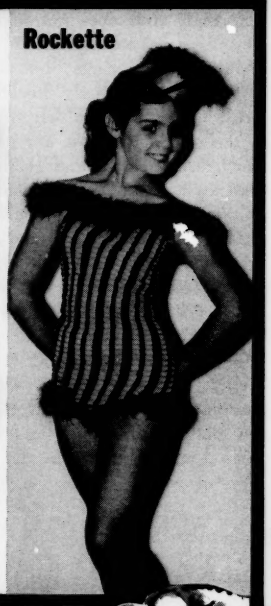
Plan now for your big night with the costumes that are the talk of the trade

Thank You . . . your response to our new "Buy- Now...Pay-Later" Plan has been wonderful.

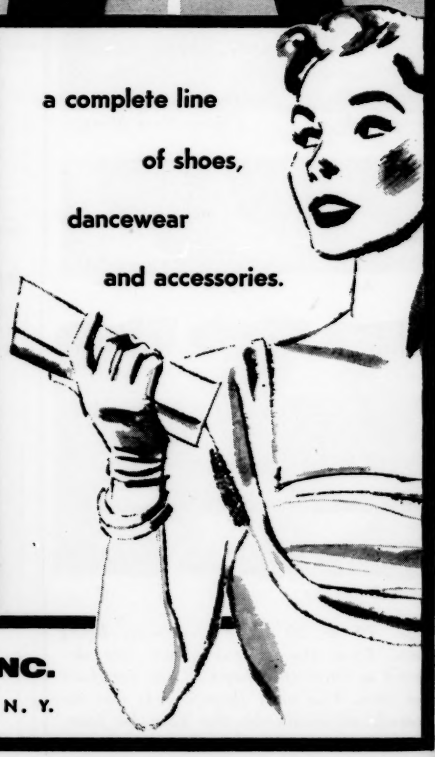
Our '59 line...all at sensible prices...can only be bought through Anthony Costumes direct. We are not selling to dealers or stores. Remember, there is no compromise for quality... therefore do not accept any imitations or substitutes.

Our **BUY NOW... PAY LATER PLAN** is available to all schools as our guarantee that you will receive all your recital needs well in advance of your show date. 10% deposit is all we require on orders received before March 1st. 25% deposit during March. 50% deposit after April 1st. Balance payable within 2 weeks after you receive your order...delivery date as specified by you. NOW you can plan your show early . . . and order early.

NEW Write today for your copy of our **1959 RECITAL CATALOGUE** (on your school letterhead or business card, please).



a complete line of shoes, dancewear and accessories.



ANTHONY COSTUMES, INC.

17 EAST 16TH STREET, NEW YORK 3, N. Y.

(Continued from Page 6)

Lillian Sealey, Pedro & Olga, Bob & Doris Belkin, Franc Peri, Frank Calabria, Dorothie Howell . . . Nat'l Summer Seminar of the **Cecchetti Council of Amer.** is July 11-15 at the Park Sheldon Hotel in Detroit. Faculty: **Peggy Van Praagh, Ann Hutchinson, Valentina Pereyaslavec.**

SCHOOLS AROUND NEW YORK

Lucas Hoving is teaching movement for actors at the Stella Adler Theatre Studio . . . More results from **Gene Kelly's** TV show, "Dancing is a Man's Game": **Leonard Fowler's** adult beginner ballet classes at the Nevelska Studio have attracted a no. of male students . . . **Buzz Miller,** now appearing in "Redhead," resumes teaching modern jazz Apr. 7 at **Ballet Stage** . . . The annual spring program of the **Steffi Nossen School** will be given 7 presentations in Westchester Co. between Apr. 25 and May 23. Miss Nossen and her master class appear at the annual conference of the Girls Clubs of Amer. Apr. 12 at the Biltmore Hotel.

Jean Willet of Rye, NY, was winnner of this year's Steffi Nossen college scholarship competition.

Robert Joffrey's American Ballet Center announces a summer course July 6-Aug. 28 . . . B'klyn teacher **Beatric Bene** presented 25 members of her Jr. Workshop Mar. 21 in a program at the B'klyn Museum. On the same bill Miss Bene danced with **Peter Nelson** and Senior Workshop students in "Les Sylphides" . . . Tryouts for the annual scholarship offered by the **Westchester Dance Council** are Apr. 18 at the Heathcote School, Scarsdale, NY. Judges will observe contestants in a class taught by **Lucas Hoving.** Info: Mrs. Nahum Bernstein, RY 7-0093. With the Jr. Section of the WDC, **Joseph Gifford** led a workshop on improvisation Mar. 18 in White Plains.

SCHOOLS AROUND THE COUNTRY

Mayme Forbes, after 62 years of operating studios in Charleston, SC, has closed her school . . . **Tom Shelby** is now teaching tap at the **Dancers Studio** in Chicago . . . **Truda Kaschmann,** modern dance instructor in Hartford, Conn., is celebrating her 25th anniversary as a teacher. The ballet co. of the **Dieman-Bennett Studio** of the Dance, Cedar Rapids, Ia., is appearing in "Die Fledermaus," being given Apr. 20 by the Cedar Rapids Symph.

The Dept. of Speech & Drama of the **U. of Portland** (Ore.) premiered a ballet, "As the Shadow Speaks," choreographed by **Catherine Cassarno** . . . Dept. of Phys. Ed. (Women's Div.) of **Ohio State U.** at Columbus holds dance scholarship auditions May 16 & 23 and June 6. Winners may work toward a BS degree to qualify them to teach dance . . . Ballet, tap and twirling groups of the **Lera Rae Dance Studio** in Dayton, O., appeared in concert Mar. 19. In early Apr. they compete in Delta Sigma Theta's "Jabbersock," in which they will present a satire on the Ed Sullivan Show.

Dance majors of the **U. of Calif. at LA** are choreographing and appearing in "Game of the Gods," to be presented Apr. 22-25. **Carol Scothorn** is director and coordinator of choreography for the work, based on the myth of the Minotaur. It was written by John Jones and is set to a new score by Pia Gilbert . . . **Mary Tiffany** will be the 1st dancer at the **U. of So. Calif.** to present her master's thesis in the form of a ballet. It is titled "Sappho" and will be performed Apr. 29 & 30 at Bouvard Aud., LA.

CHICAGO NEWS

The **Karmon Israeli Folk Dancers** appeared at the Opera House Mar. 18-22. The dances, derived from recreational sources, have been staged and costumed to folk festival standards. The 10 dancers have the winning ways and contagious joy that made them consistent festival winners, but they did not add up to a theatrical attraction on a large stage. The most interesting aspect was the free use of legs. Movements were large, with no Oriental traces; tempo throughout was Occidental. Art dance follows the movement style of folk dance, and it is fascinating to consider what a truly indigenous Israeli theatre dance will be like when it emerges. Present indications are that it will follow the straightforward, expansive style of American dance.

The **Oranim,** an Israeli night club act consisting of 3 men and a girl, gave 4 perfs. in the 8th St. Theatre Feb. 28-Mar. 1. Here again, material is derived from folk art, emphasizing song, including, for variety, some from Arab popular music. Choreographer-dancer **Avraham Elber** showed mixed influences, including that of modern dance and Arabic elements.

A while after his bus accident in Fla., **Jose Greco** discovered he had broken a few ribs and was hospitalized in Chicago. However, he danced his scheduled perf. here. The co. was in good form, especially **Gitanillo Heredia,** who has emerged as one of those furious gypsies who can bring down a house.

Susan Luckey, who danced with **Jacques D'Amboise** in the movie, "Carousel," is dancing the part of the mayor's daughter in Chicago's "The Music Man." **Robert Piper** is male lead dancer . . . **Carmencita Romero** gave a dance lecture-demonstration at the Jane Addams Field House where dir. Charles Burns is staging a theatre arts festival. **Neville Black** & group participated in the festival series.

Northwestern U's Orchesis, directed by **Delta Bannister,** gave a perf. Mar. 5 . . . **The Orchesis of Northern Ill. U.** at De Kalb gave perfs. Mar. 13-14, featuring a 3-act dance-drama entitled "Our Town" . . . Joliet Jr. College & HS modern dance groups performed Feb. 19, directed by **Vera Thalrose.**

ANN BARZEL

HOLLYWOOD & LAS VEGAS

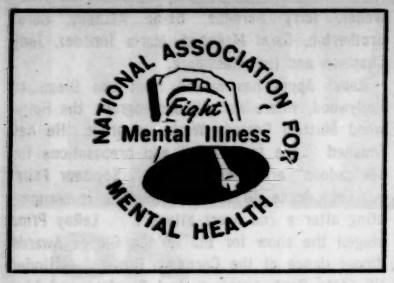
The **Eugene Loring Dance Players** return to Loras College, Dubuque, Ia., to appear for their 5th time in the annual musical prod. of the college, this year "Music in the Air." **Carl Ratcliff** will choreograph and **Jim Penrod** stage the 8 perfs. to run April 12-19. While visiting the Dubuque area the group will give their "Dance Is a Language" demonstration at nearby schools. They are to perform in So. Calif. later this spring. The Loring Dance Players include: **Bruce Hoy, Stanley Hall, Carl Ratcliff, Jim Penrod, Tony Weber, Jerry Herndon, Diane Anthony, Carol Brotherton, Carol McGahan, Maria Jimenez, Judy Chapman and Judy Cassmore.**

Raoul Appel has moved from San Diego to Hollywood, where he will choreograph the Hollywood Musical Comedy Workshop prods. He has finished "Love from Judy" and preparations for "Brigadoon" are under way . . . **Seymour Felix,** one-time dance director for Ziegfeld, is recuperating after a 2nd heart attack . . . **LeRoy Prinz** staged the show for the Golden Globes Awards dinner dance at the Cocoanut Grove . . . Under US State Dept. auspices, **Cyd Charisse** and husband, Tony Martin are in the Philippine Islands for a command perf. requested by Pres. Carlos P. Garcia. Later they will star in a Philippine Boy Scout benefit . . . The **Horton Dancers (Misaye Kawasumi, Jeanna Limyeu, Dan Martin, Val Goodrich, James Truitte and Dee Dee Young)** are at Hollywood's Club Saville.

Giselle & Francis Szony headline the Ambassador Hotel show . . . The Sparkle Revue, Union Oil's industrial show was choreographed by **Ginny Tyler** and featured dancers **Shirley O. Mills, Wanda Shannon, Elaine Tavano, Richard Kelly** and **Ernie Newton** . . . **Bob DeVoye** of the Bob DeVoye Trio underwent surgery at UCLA Medical Center after an accident on the stage of The Ken Murray Blackouts. The co. will fulfill engagements in a few months. During his layoff, he may choreograph a West Coast spec., assisted by **Fred Faverito** . . . **Hermes Pan** is expected on the 20th Century-Fox lot soon for the musical version of "Stage Door" . . . **Alex Romero** and **Jeanne Coyne** will assist **Gene Kelly** in his April CBS-TV spec. The roster of dancers has not been announced, though it looks likely that **Gretchen Hauser** will be included . . . **Ernest Flatt,** assisted by **George Foster,** selected **Roy Fitzell, Dick Cayhill** and **Jack Tygett** for the 3 Hollywood Garry Moore shows . . . **Bob Sidney** staged the **Mitzi Gayner** no's for the Jack Benny TV spec.

WHOLESALE
DANCE SUPPLIES
Teachers: Write for our catalog & whlse. prices.
Style Queen, inc.
1536 West 7th Street
Los Angeles 17, Calif.

TEACHER'S—SEND FOR COMPLETE CATALOGUE FREE
BOX 189, RADIO CITY STATION, NEW YORK 19, N. Y.



Larri Thomas and husband, **John Bromfield**, entertained the cast of "An Evening with **Fred Astaire**" after their TV re-run. Fred, in Australia for "On the Beach" filming, and **Barrie Chase**, doing publicity in NYC, sent regrets. Larri has completed 3 dancing commercials . . . The Red Skelton Dancers (**Bob Street, Chris Brown, Joel Friend, Jack Harmon, Mina Vaughn, Barbara Clark, Peggy Gordon** and **Joyce Horn**) do a command perf. for CBS execs. in Chicago this month . . . **Lee Scott** has been dance-coaching **Debra Paget** for TV guest spots . . . **Nick Castle** is staging a new act for Mae West . . . **Hamil Petroff** assisted **Jack Donahue** on the recent Dean Martin TV spec. . . . **Jack Baker** at NBC used **Rod Beiber, Howard Kreiger, Pepe De Chazza** and **Jack Dodds** on the recent Dinah Shore Show for which Janis Paige guest-hosted. **Miriam Nelson** choreographed the recent Playhouse 90 musical, "The Dingaling Girl," starring Diane Varsi with dancers **Beth Carter, Jan Hellar, Marie Ree, Carmen Clifford, Maurice Kelly, Jerry Antes** and **Bill Chatham** . . . **Patricia Denise** recruited 40 circus chorines for "The Big Circus."

Michael De Carlo is directing **The Dan Dailey Dance Club** . . . **Bruce Hoy & Jimmie Huntley** acro-danced on the recent Tennessee Ernie show, staged by **Ward Ellis** . . . **Val Rassett** replaced **Jack Regas** on the George Gobel show, using dancers **Jack Mattis, Herman Boden** and **Maurice Kelly** . . . **Bob Sidney** is staging a special song and dance no. for Burt Lancaster and Kirk Douglas at the Annual Academy Awards presentation . . . At 20th Century-Fox an extra dance has been added to "Say One for Me," choreographed by **Alex Romero**, assisted by **Alex Ruiz**, using **Sally Servo, Shirley Wilson, Jean Goodell, Dean Miles, Ila McAvoy** and **Alicia Krug**.

LAS VEGAS: WANTED: Boy dancers for the 2nd Lido Revue at the Stardust in Las Vegas—must be 5 ft. 11 in. or taller—3 wks. rehearsal in Paris! **Donn Arden's** present show is still Vegas' most popular and it moves to LA soon . . . The **Saharem Dancers** at the Sahara Hotel appear in 2 big original dances by **Sonia Shaw**. The dancers are part of headliner Kay Starr's entrance, a Choo Choo Choo, Cha Cha Cha no. a la Kay Starr Express. The **Four Step Brothers** are also on the bill . . . **Jack Regas** has staged the new Gisele MacKenzie act, currently at the Flamingo . . . **Jack Bunch** co-ordinated the choreography and staging of "The China Doll Revue of 1959" at the Thunderbird Hotel, featuring **Toy & Wing, Misou Schuree** and the **Tong Brothers**. Jack brings a line of Hollywood girls into Vegas for the next show . . . **Jack & Marilyn Nagle** have choreographed the new show at the Tropicana which features **Beverly Marshall, Eddie Chester, Patricia Marand, Dick Towers** and **Inga & Rolf** . . . The Dunes has a crowded dance program with **Carrie Finnell, Letona, Graham & Chadel, Delinoff** and the **Raya Sisters, Naja Karamura** and **Allen Conroy**.

ROY CLARK

SOUTHERN CALIFORNIA NOTES

Alicia Alonso's Swan Queen was the highlight of a spotty **Ballet Russe de Monte Carlo** season in LA; Alonso has never danced so magnificently here. **Youskevitch** and **Kenneth Gillespie** supported her admirably. "Slavonic Dances" was ill-advised, but "Ballet Imperial" and Le Beau Danube" redeemed it, showing a new esprit. **Eleanor D'Antuono** is a welcome new talent. . . . **Wilson Morelli** and **Igor Schwezoff** were among **Irena Borowska's** many friends at a party in her honor at the **LeMone Studios** . . . **BRMC** ballet mistress **Tatiana Grantzeva** was guest teacher for 3 classes at the **Phyllis Moore Studio** . . . Classes at the **Panaieff Studio** swelled by BRMC dancers **Howard Sayette** (a Panaieff alumnus), **Hester FitzGerald, Richard Wagner Eugene Collins, Lawrence Rhodes, Raymond Segarra** and Grantzeva. **Kovach & Rabovsky** also there during their Cocoanut Grove engagement . . . **Roselle Frey's** ballerina dolls made good BRMC publicity in a Bullock's Wilshire window display . . . **Ballet Concerto** of LA. dancers **Bruce Folkart, Teri Robinson, Susan Sturtridge** in BRMC's "Giselle" and "Scheherezade."

Appearance here by the **Monterey Peninsula Civic Ballet** proved the co. unready for professional touring. **Bruce Hoy** of the **School of Amer. Dance**, a last minute replacement for injured **Zbigniew Cichochi**, was technically assured and ingratiating. "Rossini Variations," a short work danced by **Alaine Huriburt, Renee Wurzmann** and **Roberta Tabata**, was the high spot of the eve . . . Every LA dancer should see **Thom Molinaro's** Carnival Tango in "The Boy Friend" . . . **Kyra Nijinsky**, who teaches ballet at Walt Baptiste's Yoga Center in SF, was in LA for **Karoun Tootikian's** master class and showing of her Armenian dance film. Miss Tootikan to fly weekly to SF for teaching at the Amer. Academy of Asian Studies.

George Willis, who played the Young Moth to **Charles Weidman's** Old Moth in 1957 perfs. here, was guest soloist recently at El Camino College . . . **Rokuka Hanayagi** chosen to close Japanese Cultural Program at UCLA, with **Arata Kasai**, Kabuki dancer here from Tokyo, preceding her . . . Evelyn LeMone's "Evening of Dance" in Pasadena (a benefit for the Calif. Women's Cancer League) showed **Carol Smith** a promising choreographer in "Protest," a work for 5 girls and 3 men. Miss LeMone's "Ravel Suite" was better choreographed than danced. Wilson Morelli was delightful in his 1st jazz appearance, with **Karen Shanley** and **Marsha McMann**. "Le Cheval Bronze," repeated from last year, was a strong closer.

La Malaguena, who appeared at the Wilshire-Ebell, is a fast and vital music hall artist who relies on informality, rapid turns and much hair swinging. . . . **Lila Zali**, long a leading dancer of Ballet Concerto of LA, now has her own **Ballet Center** in Laguna Beach . . . **Norman Berine** auditioning children at **Carabel Studio, Hollywood**, for May perfs. . . . **Carl Tressler** back from playing 2 weeks each in "Oklahoma," "Brigadoon" and "Guys and Dolls" at Ft. Worth's Casa de Manana, which he reports is fantastically modern.

Lola Montes was at San Gabriel Mission Playhouse on her 4-month tour. She was assisted by **Miguel Santos, Diego Carrillo, Olga Martin, Luisa Orona, Maria Lara & Juanita Venemer**. The co. goes through 22 bright no's in record time. Everyone has his chance to shine, and Miss Montes' mobile face lights up the entire procedure . . . **Dance Alliance** officers of '59: **Larry Warren**, Pres.; **Sonya Czerniski**, VP; **Claire S. Becker**, Sec'y.; **Ralph Hampton**, Treas. **Nancy Chmilewski, Jan Darian, Howard Henderson, Pat Madsen** and **Lyn Smith** are members-at-large. An intensive workshop program is being undertaken. . . **SARK Studios**, reorganized under the mgt. of **Gloria Newman & Charles Schoenberg**, announces **Dick Oliver & Gertrude Knight** as faculty assts. to Miss Newman . . . There was discipline and good taste in the "Dance Diversions" of the **Mahari School**, which we saw in dress rehearsals. Especially good were **Vicki Bergman, Neila Tilletson, Joy Kaczmarczyk & Liz Irwin** . . . In its 3rd program for parents, Studio 212 scored with a lecture-demonstration on the use of arms in dance . . . **Onik Sahikian** presented an eve. of Persian dance and ballet at Plummer Park, assisted by **Kasana Wojcik, Yasma Hakin & Penelope Lagies** . . . Ethnic Dance Theatre was the dance attraction at the swank Persian League Ball . . . **Michel Panaieff** gave a charming, informative talk on choreography at his studio on the 2nd ANTA Dance Workshop program; **Teri Robinson & Kasana Wojcik** demonstrated.

JOHN DOUGHERTY

SAN FRANCISCO AREA NEWS

Press dispatches report an ovation for the **SF Ballet** opening Mar. 12 in Addis Ababa, Ethiopia. After the perf. Emperor Haile Selassie gave medals to the male dancers, and the Empress presented the same to the female dancers. Don C. Bliss, US Ambassador, presented the Ethiopian sovereigns to the co. The co. gave 4 perfs. as part of a US State Dept. tour sponsored by ANTA . . . Dir. Lew Christensen wired from Beirut, Lebanon, that riots did not interfere with SF Ballet perfs there . . . John Moss, of Moss & Hayman Attractions, told a press conference that the **Bolshoi Ballet** may appear in SF late May for a week in the Cow Palace, thus permitting larger attendance at lower prices.

Contemporary Dancers of SF opened their 5th season with "Anna Karenina" and a revision of the abstract "Quintet, Opus 57" on Mar. 6, 7, 13 & 14. The co. reported a 1958 loss of $22,000 and launched a March fund-raising drive to offset it . . . **Lola Montes & Co.** were well received in recent perfs. in Oakland and SF . . . **Sujata & Asoka** presented E. Indian dances for the Pacific Municipal Society Feb. 17 at the Mark Hopkins Hotel.

Musical Artists of Amer., revived by **Vera Preobrajenska**, has booked the following for the Berkeley Little Theatre: Berkeley dancer-teacher **Alexandra Sawicka**, Apr. 29; **Kyra Nijinsky** in a

lecture-demonstration, May 22; **The Berkeley Dance Trio (Betty Erickson, Danielle de Ree, Norman Heshide)**, Apr. 27. The Trio recently joined the **Monterey Civic Ballet** for its perfs. in So. Calif.

Stephanie de Menezas presented a classical Spanish program at her alma mater, Dominican College, San Rafael. She has been dancing for women's clubs and college groups . . . **Ann Halprin** has begun weekly dance classes for students at City College of SF. She also leads a new term of creative dance for children at Ross Valley and Larkspur-Corte Madera Dance Co-operatives.

Zack Thompson has announced courses in modern, modern jazz and primitive dance on Sats. through June 20 at his studio in SF . . . **Patricia Williams'** special dance class at Hayward for emotionally disturbed children has shown "dramatic progress" in dance therapy for children unable to attend school. CLIFFORD GESSLER

DALLAS NEWS

The **Austin Ballet Society's** Feb. 13 perf. of "Musical Chairs," "Coppelia" and "Platero and I," a new work, drew an audience of 3,000. Co. dir. **Barbara Carson** was choreographer. Principal dancers were: **Shelagh Davies, Marcus Demetri, Larry Burgeon** and **Gaye Skaggs.**

Principal dancers in the **Houston Foundation for Ballet's** Feb. 23 perf. of "Enigma," a new work by co. dir. **Tatiana Semenova** were: **Roy Tobias, Barbara Fallis** and **George Mamales** from NYC, and local soloist **Anita Dychee.** NYC Ballet's Maestro, Robert Irving, guest conducted.

The **Dallas Civic Ballet Society** gave a reception on Mar. 1 for **Vida Brown,** who choreographed a new work for the co., Stravinsky's "Pulcinella Suite," for a Mar. 28 perf.

On Feb. 23 **Toni Beck** presented a ballet to Aaron Copland's Concerto for Clarinet as part of the student recital series for Southern Methodist U's School of Music . . . On Feb. 27-28 3 new ballets were offered by **Texas Christian U's Ballet Dept.,** under the direction of **David Preston.** They were "Black Pavane," by **Ronny Johnston,** "Les Chapeaux," by Mr. Preston, and "Romantic Reflections," by **Harvey Hysell** . . . **Buster Cooper's** group performed 2 no's in the Boat Show Mar. 3-8.

Ballet Russe performed with the Dallas Symphony Mar. 2 to an audience of 4,000. The co. presented "Les Sylphides," "Ballet Imperial" and "Gaite Parisienne." Soloists were **Nina Novak, George Zoritch, Alan Howard, Irina Borowska, Gertrude Tyven** and **Eugene Slavin.** Although the corps looked better than it had in years, this viewer felt that the soloists showed little brilliance and sparkle. During their visit here, Howard and Borowska gave master classes at the **Nikita Talin Studio** and Zoritch taught at the **Kingsbury Studio.**

The Southern District of the **Amer. Assn. of Health & Phys. Ed.** met Feb. 23-27 at the Shamrock Hotel in Houston. **Tommye Yates** of Mississippi Southern led the dance section. Guest lecturers were **Nancy Smith** of Fla. State and Toni Beck of S.M.U. Miss Smith was elected chairman and Miss Beck, sec'y. TONI BECK

LONDON DATELINES

The **Royal Ballet's** Annual Gala Performance at Covent Garden Mar. 10 was attended by the Queen Mother and Princess Margaret. Although **Margot Fonteyn** and **Michael Somes** were absent because of current appearances in New Zealand, the Gala was the best the co. had produced in years, mostly because the accent was definitely on youth. Highlight of a lush evening was **Ashton's** "La Valse," originally choreographed for La Scala, Milan, last year. An evocation of romanticism resulted from Andre Levasseur's Italian costumes which glamorously idealized Victorian grandeur, his chandeliered ballroom setting and the swirling, langurous Ravel music. Ashton used a large cast with clever aplomb, constantly engaging the eye with choreographic patterns in this apotheosis of the waltz. The work is primarily for a large corps, but a sextet of young principals (**Deirdre Dixon & Gary Burne, Christine Beckley & Richard Farley, Jacqueline Daryl & Keith Rosson**) occasionally dissociated itself for fragmentary ensemble dancing.

The Gala had opened with the last scene of **John Cranko's** "The Prince of the Pagodas" in which **Svetlana Beriosova** and **David Blair** were outstanding. The finale was a traditional group of divertissements designed to display the strength of the co. This latter well-mannered offering of fireworks was enjoyable, but critics and audience were won by **Nadia Nerina** and Blair, flamboyantly stunning in the "Don Quixote" pas de deux.

Other absentees from the co., aside from Fonteyn and Somes, are **Alexander Grant,** also in New Zealand; and **Brian Shaw** has been hospitalized with a foot injury. Most important among new castings is **Peter Clegg,** who gives an honest and forthright performance as the Barber in "Mam'zelle Argot."

Youngest and most junior of the Covent Garden ballerinas, **Anya Linden,** made her official debut in the full-length "Swan Lake" on Feb. 27. Partnered by hard-working David Blair, she gave a moderately assured perf. of Odette-Odile that remained in a minor key. Her perf. was more insipid than might be expected from a ranking ballerina. Though without technical brilliance, there was nothing much wrong with it. On Mar. 9 she danced Giselle for the 1st time in England and, although I could not be present, I gather it was her most successful full-length stint to date.

On Mar. 5 Cranko's "Harlequin in April," 1st produced 9 years ago at Sadler's Wells, (the ballet has been out of repertory for 6 years,) proved a welcome restoration. This symbolic work represents the futility yet splendor of human aspiration and provides an example of a type of ballet all too rare in British repertory. Though it is far from a complete success, it provides the audience with opportunity for thought. Its symbolism is often cloudy, and it lacks the striking dance invention needed for this kind of ballet. Still it is the most interesting of the post-war ballets. Blair and **Stanley Holden,** dancing the roles they created in 1951, and bright corps newcomer **Antoinette Sibley** proved a wonderful dancer in her 1st major assignment.

On Mar. 2 **Beryl Gray** made a series of guest appearances at Covent Garden, her 1st with the co. since 1957. She and a partner from the **Royal Swedish Ballet, Caj Selling,** were rapturously received by the audience in "Swan Lake." Her interpretation of the Swan Queen was large-scale, but her newly adopted Russian mannerisms were not sufficiently absorbed. Selling, a youthful and engaging Prince, made an excellent 1st impression, particularly with his acting, which is real "Method" stuff, and a strange contrast with the Royal Ballet's conventionalized semaphor system. His elegant dancing was notable for its ballon, though possibly lightweight for a premier danseur.

CLIVE BARNES

NEWS FROM VIENNA

The death of Australian dancer-choreographer **Gordon Hamilton** in Paris on Feb. 14, only months after the passing of **Erika Hanka,** has left another void in the **Vienna Opera Ballet.** He made his fine name as a dancer with the **Sadler's Wells,** the **Marquis de Cuevas** and other co's., and joined the Vienna co. in 1954. His last appearances as a dancer were with **Roland Petit.** A leg injury at that time made him turn to teaching. Vienna's ballet has lost a great enthusiast for his art and a choreographer who restored the neglected classical repertoire at the State Opera. His productions of "Giselle" (for the gala reopening of the Opera House in 1955), "Nutcracker Suite," "Swan Lake" Act II, "Les Sylphides," "Spectre de la Rose" and various pas de deux are valuable contributions to the repertoire.

Georgia Hiden, former **NYC Ballet** dancer, is teaching Hamilton's classes. A Mar. 23 perf. was scheduled with a new "Les Sylphides," undoubtedly to offset the possible shocking effect of 3 works by **Yvonne Georgi** to modern music: Stravinsky's "Agon," Heimo Erbse's "Ruth," and an abstract electronic "Age of Anxiety"-type piece.

Dimitri Parlic's "Queen of the Isles" and 2 other of his works (one probably his "Dreams") will be presented in May . . . The Salzburg Festivals announce that **Jerome Robbins' Ballets USA** will make 4 appearances in Aug.

LINDA ZAMPONI

NEWS FROM FRANCE

On Mar. 4 the Paris Opera added **Balanchine's** "Gounod Symphony" to its repertoire. With **Josette Amiel** and **Jean-Paul Andreani** as leading dancers, it was very favorably received, but the decor and costumes of Bouchene were considered quite banal . . . While **Yvette Chauviré** again triumphed in "Mirages," **Tamara Toumanova** was received rather coolly in "Giselle," and for the time being she has given up the idea of doing "Coppelia" at the Opera . . . The annual examination of the Corps de Ballet promoted both **Attilio Labis** and **Michel Descombey** to the rank of premier danseur.

In the tradition of **Ida Rubinstein, Ludmilla Tcherina** has tried in her new project to synthesize theatre and dance and in so doing has given 1st rank to men of the theatre, and so the most

interesting work in her Feb. debut season is "Les Amants de Teruel," ingeniously staged by **Raymond Rouleau**. It is based upon an idea of **Mick Powell** and a poem of Loys Masson. The choreography by **Milko Sparemblek** occupies only a very secondary position. The decor by Jacques Dupont suggests a mornful industrial area in which takes place the fatal adventure, performed with intensity by Tcherina, **Vassili Sulitch** and Sparemblek. The actor, Roger Pierre and the choreography of **Don Lurio** contributed an unpretentious curtain raiser called "Atout-Coeur." The theme of "Feu de poudres" was contributed by Jean Renoir and had to do with the rivalry between warlike Strongolia and peaceful Molivia. **Paul Goube** was responsible for the rather commonplace choreography interpreted by Tcherina, **Steven Grebel** and **Sulitch**.

The **Ukrainian Cossack Ballet** made a brilliant debut on Feb. 27. Directed by **Paul Virsky**, the troupe displays both discipline and exceptional virtuosity. Their tasteful costumes are in a style resembling that of **Nathalie Gontcharova**.

Peter Van Dijk is staging "La Peau de Chagrin" (after Balzac) at the Opera-Comique . . . On Feb. 28 **Jacques Douai** presented "La Frairie," a ballet based upon French folk themes directed by **Therese Palau** . . . The **Marquis de Cuevas Co.** premiered "Voyage vers L'amour" at the Cannes Casino. Choreography was by **Leonide Massine, John Taras, Mariemma** and **A. Eltsoff** . . . The **Maurice Bejart Ballet Theatre** opened on Mar. 9 at the Champs Elysees.

MARIE-FRANCOISE CHRISTOUT

NEWS FROM GERMANY

The new year in West Germany was opened with a tour of **Milorad Miskovitch-Irene Lidova's Ballet 1959 des Etoiles de Paris.** Outstanding in the repertoire were **Milko Sparemblek's** "Quatour" and the Sparemblek-**Dirk Sanders** "L'Echelle." Another interesting piece was **Maurice Bejart's** "Promethee." Miskovitch and **Irene Skorik** dancing **Victor Gsovsky's** Grand Pas de Deux Classique and a highly promising newcomer, **Milenko Banovich**, scored personal successes. The enterprising and attractive co. made friends wherever it appeared.

Also on tour in Germany recently was Bejart's **Ballet Theatre de Paris.** They played 40 perfs. at Berlin's Titania-Palast, presenting 4 all-Bejart programs. Highlights were "Orphee" (full length), "Symphonie pour un homme seul," "Haut Voltage," "L'Etranger," "Pulcinella" and "Arcane II." The last is a pas de trois with striking symmetries and beautiful patterns—one-sided but masterfully inventive. Bejart's work incited heated debate, but even his failures are more interesting than the luke-warm successes of run-of-the-mill choreographers. His co. is at its strongest and most handsome. Unfortunately **Michele Seigneuret** dropped out after the 2nd perf. and she was replaced by the popular **Maria Fris** and **Helene Triline.** Bejart headed the dancers and was backed by **Tania Bari, Janine Monin, Evelyne Maubert, Patrick Belda** and **Antonio Cano,** all acclaimed for their individual qualities. **Germinal Casado,** a younger co. member, proved himself a lithe classical dancer in the making. The whole co. is stimulating and controversial.

The German opera houses contributed their usual bulk of ballet premieres: At Hamburg **Gustav Blank** staged a new "Sleeping Beauty" with new choreography which proved academic and dull; **Yvonne Georgi's** "Prometheus" at Hanover met success; at Stuttgart **Beriosov** staged a controversial full-length "Nutcracker" and **Dusseldorf** offered the German premiere of "La Chambre," the **Petit-Simenon-Auric** thriller, newly choreographed by **Otto Kruger.**

At Wuppertal, **Walter Wendel's** co. has offered one of the most successful German ballet programs, with Debussy's "Jeux," **Hans Werner Henze's** plotless "Ballet Variations" and an interesting "Ariadne" ballet set to Monteverdi works. The 1st Continental perf. of "Ondine" copped social honors at Munich's Bavarian State Opera. The work has been revived to give it a more modern approach. Alas, choreographer **Alan Carter's** use of **Cranko** gimmicks and **MacMillan** nervousness, plus British Christmas pantomime type of choreography keeps the work from being poetically effective. Cuban dancer **Dulce Anaya** was technically precise and quick in the title role.

Cologne's next season will have **Aurel Milloss** as choreographer and **Marcel Luipart** as ballet master . . . Due to negative reaction on all his latest creations, **Walter Gore** leaves Frankfort after the 1958-59 season and is to be succeeded by **Tatyana Gsovsky,** who will continue at the same time as ballet mistress of the West Berlin Stadtische Opera. Her next Berlin project will be her version of "Ondine." HORST KOEGLER

NEWS FROM AUSTRALIA

For the 16th year J. C. Williamson is to manage the **Borovansky Ballet,** now being reassembled for a summer season. Williamson has been in the US arranging for **David Lichine** to choreograph a ballet about Sydney's "King's Cross" district and people. It is hoped that this work can convey a true Australian flavor, which former Borovansky attempts have not achieved.

Robert Pomie's Ballet Theatre, Le Francais has presented "Death Cell" and "Ballet Le Surf," new works by Pomie. Though concerned with Australian beaches and their famous life-saving methods, "Ballet Le Surf" is definitely French in conception and production. Having witnessed 5 Pomie originals, it seems that his choreography does not match his excellent dancing. Pas de deux twinings are intricately clever, but logical thematic development suffers. This is to be seen in his "Etude Classique" in which Australian **Marilyn Jones** replaces **Elaine Fifield** with an exceptional line and a legato quality all her own. "Death Cell" forsakes mood intensity, needed to complement a stark set and dramatic lighting, for trite ballet steps.

The **Royal Ballet** is doing a bonanza business in New Zealand with the few **Fonteyn** perfs. sold out weeks in advance . . . A New Zealand Maori Revue, scheduled for an Australian tour, was cancelled after its first disappointing engagement. The fine dignity and beauty of Maori dance was dissipated in a revue format. It would have been a sad sight for any natives, but especially for the Maoris, whose pride matches that of the Spaniards.

The ballet, "First Love" was performed Feb. 14 on TV, and represented the first attempt of the Australian Broadcasting Commission to produce a mood piece with many technical complications. The fairy tale lent itself to full use of TV facilities, taking advantage of dissolves, super-imposures and cloud effects. The story and choreography were created by **Beth Dean,** and **James Upshaw** executed the production cleverly. Canadian **Virginia Wakefield,** formerly of the **Royal Winnipeg Ballet,** danced the lead role with delicate charm and sensitivity, with Yugoslav **Alexander Vahe** as her excellent partner. BETH DEAN

REPORT FROM MEXICO

The Bellas Artes season of **Ballet Concierto** has been notable for the co.'s improved dancing. Though very young and weak on the male side, the corps has a freshness and the beginnings of a sense of characterization in "Giselle," "Coppelia" and "Tragedia en Calabria" (Salvador Juarez rehashing of the Pagliacci story). Soloist **Laura Urdapilleta** has streamlined her technique wonderfully. Gone are the too-florid mannerisms (save in "Don Quixote," where they seem fitting), and the results are quite exciting. Her Giselle has the makings of a memorable performance—both in dancing and acting.

"Joy in moving" applies to **Jorge Cano,** who, apart from marvelous ballon and the cleanest turns we have seen in many a day, has a direct spontaneous contact with the public. In 2 years **Ana Cardus** has progressed from a dancer of remote correctness to a luminous artist. Her "Nutcracker" is exquisite; her Juliet and Myrtha have a degree of rare dramatic truth. **Alicia Pineda,** also, has made enormous progress.

The only discordant notes have been struck by **Cora Flores,** who seems careless, and by **Tomas Seixas,** who seems bored. 9 premieres are still in the offing this season. **Felipe Segura** and **Sergio Unger,** dirs. of Ballet Concierto, are to be congratulated on the growth of the co.

JOHN FEALY

NEWS FROM LATIN AMERICA

ARGENTINA: At a Municipal Amphitheatre perf., **Nora Irinova** staged "Coppelia" for the **Colon Ballet,** with **Olga Ferri, Antonio Truyol** and **Waldislaw Lesniewski** dancing the leads. Also on the program were "The Dying Swan" and "Capriccio Espagnol." Another program included "Swan Lake," "Hungarian Rhapsody" and "Estancia" . . . The **La Plata Co.** has also been giving open-air perfs. . . . An Argentine mime co. has been appearing in Mar del Plata.

CHILE: The **Chinese Acrobatic & Artistic Ensemble** (better known as **Peking Circus,** though the artists disapprove of that title) visited Chile on its So. Amer. tour. Though this is not strictly dance, it provides a show that is outstanding, providing as much harmonious movement as many a ballet co. HANS EHRMANN-EWART

SELVA DANCEWEAR

crafted more carefully so that you may dance more perfectly

There's a secret ingredient in Selva dancewear. Costs far more than any other dancewear material on the market. No substitute for it, either.

What's it called? *Time.* That's right — *time.* Not so secret, really. For it's well known that Selva craftsmen literally spend *hours* more each day putting in those extra details that create the supple-yet-sure support that better dancing requires . . . take more time to hand-fashion the unfettered freedom and graceful appearance that the best dancers insist on.

This is the reason why so many dancers — from starting pupils to starring professionals — prefer Selva dancewear: it's because we at Selva prefer time-consuming perfection to mass production . . . because we craft our dancewear more carefully so that you may dance more perfectly.

SELVA RECITAL COSTUMES

To lighten and brighten your recital, Selva suggests the ease, the convenience of ready-made costumes. Shown here: just one of many available for prompt delivery — styled and priced to fit every purpose. See them all — at your nearest Selva agency, or write for complete details.

selva

COMMENDED BY THE CONSUMER SERVICE BUREAU OF PARENTS' MAGAZINE

Write for complete catalog, **& Sons, Dept. D. 1607 Broadway, New York 19, New York**

"Leo's® the whole Show!"
Leo's
FABRICS
TRIMS
Leo's
READY MADES
Leo's
LEOTARDS
Leo's
SHOES
Leo's
CASTANETS
CYMBALS
Leo's
OPERA HOSE
TIGHTS
Leo's
BASIC COSTU
TEACHERS — Free Catalog on request. Cut out and check Catalog desired:
Fabrics ☐
Ready Mades ☐
Basics ☐
Leo's
ADVANCE THEATRICAL
32 West Randolph St Chicago